



# CRUTTENDEN'S NEW SYSTEM OF LANGUAGE.

## THE RHETORICAL GRAMMAR (No. I.) Retail Price, 75 cts.

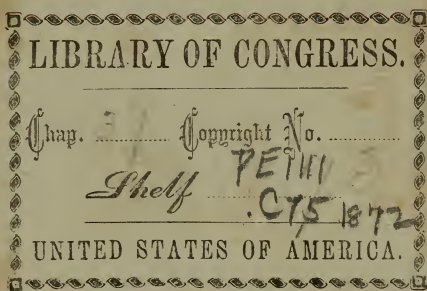
In the Rhetorical Grammar (No. I.), each chapter commences with Objective, or First Course Lessons, which are to be used by the student, as *Reading Lessons*, and are adapted to follow or to accompany such oral instructions as the teacher may choose to give. Those not already familiar with this new and popular mode of instruction will find, in these lessons, valuable suggestions as to the mode of presentation, and the order of arrangement. Each chapter concludes with Subjective, or Second Course Lessons, which are to be studied by the student, so that his knowledge of the subject may become familiar and scientific. These lessons are adapted to subjective, analytic, or topical recitations. This Work includes—the Essentials of Language; the Construction and the Analysis of *Words, Phrases, and Sentences; Punctuation*, and the Grammar of Language.

### THE I

In the  
according  
Chap. I.  
ysis; C  
Chap. V  
"Menta  
referenc  
this sub

The p

1. C  
curate l  
and in writing.



price, \$1.50.

presented ac-  
six chapters.  
logical Anal-  
e Grammar;  
ple sy-tem of  
intended for  
text-book on

uage, are;—  
gs and to ac-  
in speaking

2. The student is thoroughly trained in the analysis and in the construction of *words, of phrases, and of sentences*. For each step in the construction of sentences, definite rules are given, with numerous examples both as to what must be done, in order that the sentence shall be correct, and as to what must not be done, in order to avoid those errors which writers of the English language have habitually committed.

3. This work contains a section on the Ellipsis, or contraction of language, in which this hitherto neglected subject is reduced to a science.

4. This work contains a system of Punctuation, more ample and more minute than any accessible to the majority of students.

5. This work contains a complete system of Grammar, founded on its true basis—*Logic and Rhetoric*; so that Grammar, thus presented, becomes one of the exact sciences. In this system of Grammar careful



distinction is made between the attributes or properties of words, and the means or modifications by which these attributes are made known, and Syntax, both rhetorical and grammatical, is fully discussed.

6. Chapter V. of this work is equivalent to any of the ordinary text books on Rhetoric; hence, Chapter III. (Constructive Rhetoric), which is not to be found in any other work, and Chapter V. (Ornamental Rhetoric) form the most complete treatise on Rhetoric now offered to the public.

7. This work insures that the student shall have an accurate knowledge of the true meaning of the expressions, *mood, feeling, idea, thought*, and that he shall feel and know that it is because man has these that he needs and uses language.

8. Every term belonging to the Science of Language, is defined, both literally and really, and its analysis is given. If these analyses, as they occur, be carefully studied, the student will be able to analyze readily a large portion of the words belonging to our language. An eminent teacher, who has tried this method during the past year, alluding to it, says, "I am satisfied that, heretofore, I have paid too little attention to the *terms* belonging to the sciences which I have taught. During the past year, I have saved time and labor by making each term, as it occurred, an object of special study—first as to its meaning in itself, and second, as to its fitness for the purpose for which it was used.

9. This System is peculiarly adapted to Family Instruction, and to private or personal study.

10. Public Speakers, as Clergymen, Lecturers, Lawyers, etc., will find in this System a sure guide to the correct extempore construction of every form of expression—both the amplified and the contracted—in which a thought can be expressed. The rules to be observed for this are *few, simple and obvious*, and fully exemplified.

11. This is, perhaps, the only System, in which the English language can be fully and *expeditiously* mastered without a teacher.

12. This work contains over six hundred pages, and is offered, at *retail*, for \$1 25—being the cheapest text-book now published.

#### TERMS:

Books, for introduction, will be furnished at the usual discounts.

We frequently receive inquiries somewhat like the following:—"Where can I obtain Specimen Copies of Prof. Cruttenden's Works?"—TEACHER. "Our Board of Education and myself wish to examine Prof. Cruttenden's Languages and Arithmetics. If you will send Specimen Copies, we will pay the Express charges."—A. B., Superintendent

*Answer.*—Write, stating your official position,—as Superintendent, Commissioner, Trustee, Committee, Principal, Teacher, etc., and enclose *one-half* of the retail price of the copies desired, which will be sent to you by mail, prepaid. If, afterward the book be returned, your money will be refunded. If books be ordered for introduction, one copy *free of charge* will be added to the order.

Address, WOOLWORTH, AINSWORTH & Co., 51 John St., N. Y.

*From WARREN T. WEBSTER, A.M., late Prin. of Edward Little Institute, Auburn, Maine, and Prof. of Greek and Latin in Adelphi Academy, Brooklyn, N. Y.*

It gives me much pleasure to state that I have been acquainted with Prof. CRUTTENDEN's system of teaching for several years, and within the past three years have studied it carefully, and have also used it to some extent in my teaching. It is based upon a few simple principles which are easily made familiar.

I can cheerfully and conscientiously commend Prof. CRUTTENDEN's System of Language, and also of Arithmetic, both the Objective and the Subjective, to those teachers who feel the need of better works on these important subjects.

---

*Extract from a letter written by A. G. MERWIN, Prin. of Public School No. 24, Brooklyn, N. Y.*

"I had begun to think that possibly your system of language might, after all, be better, on account of the enthusiasm of its defenders, rather than any inherent elements of strength. My observation in different places, for the last few months, goes to confirm me that its excellence is in the system itself. You know how it is: we start with facts, establish our theory; but then we can never rest till we have gone backward again from our theory to facts. I have pretty nearly done this now."

---

*From PROF. S. S. PACKARD, Packard's Business College and English Training School, New York City.*

DEAR SIR: I cannot withhold my thanks for the excellent entertainment and instruction comprised in your short Course of Lectures before our young men. It is something to be able to hold the attention of a class of students, who have not studied the subject, upon a theme generally considered so uninteresting as that of Language; and yet I am free to say that your success was perfect; and that I have never known more practical, lasting truths to be enforced in so short a time.

Your work on the "Philosophy of Language," I have carefully examined, and believe its name to be well chosen. If you have not hit the true "Philosophy of Language," I do not know where to look for it.

The same excellence which distinguishes your work on language, marks your Arithmetical Series, throughout which the tracings of a master-hand are discernible. I wish you abundant success, wherever you may labor, for I know you will deserve it.

---

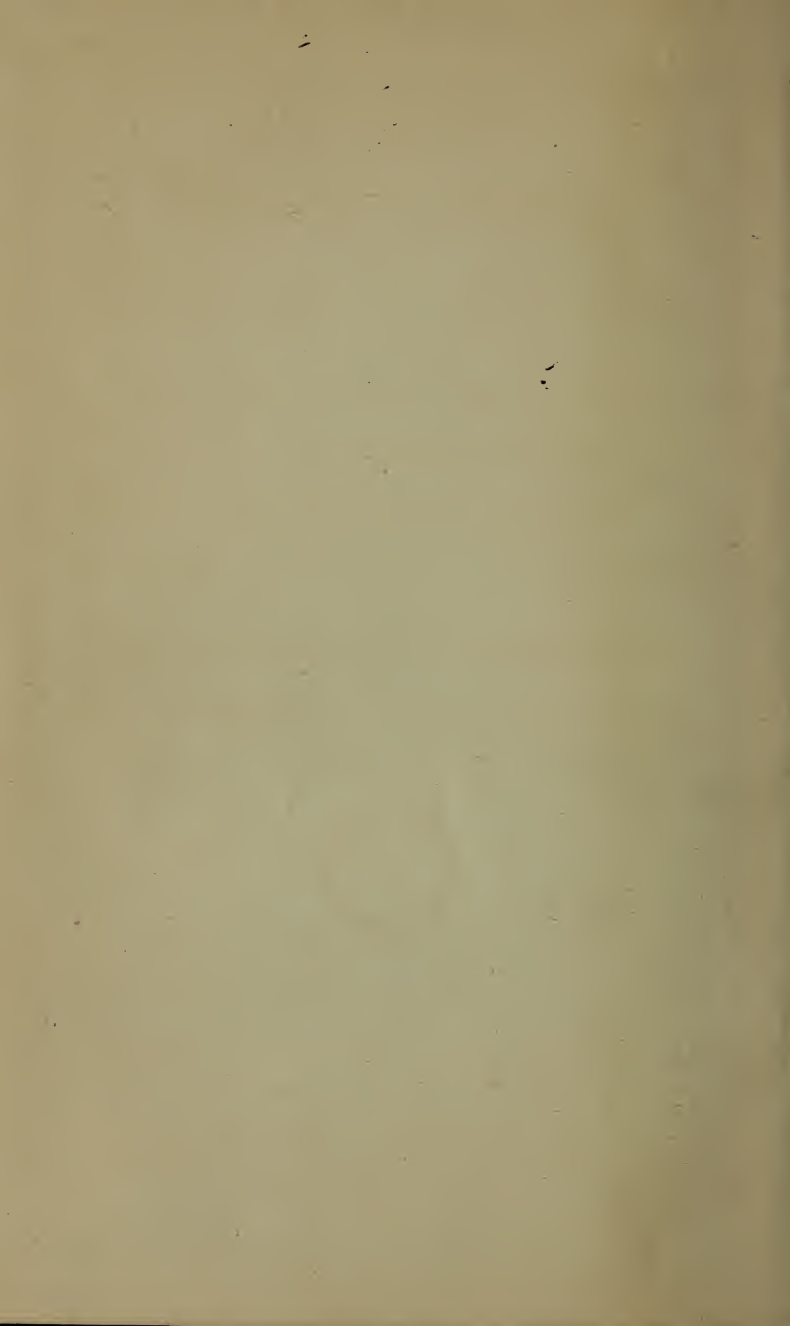
*From L. W. HALLOCK, A.M., Professor of Mathematics, Ft. Edward Collegiate Institute, N. Y.*

FRIEND CRUTTENDEN: I have examined your Arithmetic No. 3, and think it the best in the United States.

---

A copy for examination can be obtained at the Publisher's Office, Number 51 John street, New York, at half price, and if the book be returned the money will be refunded; but, if the book be introduced, one copy, without charge, will be added to the first order.





c 12967 c2  
AMERICAN SERIES OF TEXT-BOOKS.

7  
A

# RHETORICAL GRAMMAR OF THE ENGLISH LANGUAGE,

ARRANGED IN A

SUBJECTIVE AND ANALYTIC SECOND COURSE,

DESIGNED TO ASSIST THE STUDENT IN MASTERING THE SCIENCE OF LANGUAGE  
AND ITS APPLICATIONS.

By <sup>David Henry</sup> D. H. CRUTTENDEN, A. M.,

AUTHOR AND ORIGINATOR OF A SERIES OF ARITHMETICS IN TWO COURSES; THE  
FIRST COURSE (PUBLISHED 1849), AND THE SECOND COURSE (1844).

"I had rather speak five words with my understanding, that by my voice I  
might teach others also, than ten thousand words in an unknown tongue."

1 Cor. xiv. 19.

"If I know not the meaning of the voice, I shall be unto him that speaketh  
a barbarian, and he that speaketh shall be a barbarian unto me." - *Ibid.* ver. 11.

REVISED EDITION.



NEW YORK:

FOR SALE BY

WOOLWORTH, AINSWORTH & CO., 51 JOHN ST.

J. W. SCHERMERHORN & CO., 14 BOND STREET.

D. WENTWORTH & Co., PORTLAND, ME. ;

SANDBORN & Br's, CONCORD, N. H. ; HAMILTON, COE & Co., OSWEGO, N. Y. ;

E. P. GRAY, WOODWARD STORE, 407 NORTH 4th St., ST. LOUIS, MO.

AND BY BOOKSELLERS GENERALLY.

1872.

PE 1111  
C 75  
1872

Entered, according to an Act of Congress, in the year 1860, by

D. H. CRUTTENDEN, A.M.,

In the Clerk's Office of the District Court, for the Southern District of  
New York.

Entered, according to an Act of Congress, in the year 1870, by

D. H. CRUTTENDEN, A.M.,

In the Office of the Librarian of Congress, at Washington, D. C.

Entered, according to an Act of Congress, in the year 1872, by

D. H. CRUTTENDEN, A.M.,

In the Office of the Librarian of Congress, at Washington, D. C.



NEW YORK



## LANGUAGE PREFACE.

---

IN this Work, we have attempted to show two things ;—

*First*, That the Science of Language is one of “The Exact Sciences.”

*Second*, That the Science of Language is neither a human invention nor the “Result of Human Usages.”

### I. LANGUAGE, AN EXACT SCIENCE.

THOUGHT-LANGUAGE OR SPEECH is one of God's good gifts to mankind. He gave Voice or Vocal power to mankind and to certain brutes nearly alike ; but to man alone he gave the power of Speech, and this distinguishes him from the brute. Language was created subject to certain laws or principles, which no human usage can change ; so that language is correct, when it is used according to those laws, in accordance with which it was created, and it is incorrect, when it contradicts those laws. In studying, it is necessary—*First*, to observe the essential elements of language, or that which the language is used to express, in order to find what these elements are ; also wherein relations exist between these elements, and wherein relations between them do not exist ; and also, what effects are produced by establishing relations between these elements, or by their unification. *Second*, it is necessary to observe what relations exist between that which is expressed, and the language which is used in its expression—between that which is contained, and that which contains it, so that we may always be observing and learning in the order of causes and their effects. Thus, we shall be enabled to discover those essential principles or laws of language, according to which all constructions of language must be framed, in order that the thought shall be correctly expressed ; and again, these principles, or laws shall be the true test of the correctness or accuracy of a given expression. That is, the one possessing a knowledge of these principles, would prove or disprove a given expression, by showing that it correctly



or incorrectly expresses the thought which it was constructed to express ; just as the correctness of a mathematical proposition is tested by comparing the statement with those quantities and their relations which the statement was intended to express, instead of quoting what mathematical writers have said upon that subject. Thus, no one attempts to disprove the assertion "three time two are seven," by quoting what the community generally, and what A, B, C, and all other mathematical writers have said on that subject ; because, by a shorter and more positive proof, he may take three times two of those quantities which are equal to six of those quantities. Just so, the correctness or the incorrectness of any expression of a human thought may be shown, by comparing it with its thought or essential element. This is the true test, whether it be in accordance with the usage of a community, or be not in accordance with that usage ; whether it be asserted, or it be contradicted by all the authors who have written on that subject.

Language, like all God's other works, must exhibit every sign of that order which its all-wise Creator, the God of order, could impress upon it.

## II. LANGUAGE NOT THE RESULT OF HUMAN USAGE.

If language be the result of human usage, that is, if the essential laws of language can be changed and modified by human will, then human usages are superior to the power which created and established the essential laws of language ; but every one admits that many expressions are in common use, which are by no means to be imitated, or repeated by those who would use the language with correctness and with propriety ; and, also, that there are many other expressions which are condemned by some and tolerated by others, simply because, some good speakers and good writers are in the *habit* of using them ; and, finally, that there are many expressions which are not condemned, although we feel that they ought to be, simply because the general principles which they violate are not fully understood and familiarly made known.

## THE USE OF LANGUAGE ALWAYS SUPPOSES TWO PARTIES.

The *use* of Language always supposes two parties ; the *Narrator*, who is the speaker, or the writer, and the *Narratee*, who is the hearer, or the reader.

In all cases, the speaker or the writer is the *Narrator*, whether he speak or write, induced by a desire to learn, or to be told ; or whether he be induced by a desire to tell, or to teach. Whether he uses the language interrogatively, responsively, or historically, he is alike the *Narrator* ; while, in like manner, the hearer, or the reader, is at all times alike the *Narratee*.

The language used by the Narrator, is called the *Narration* ; while, the ideal (idea, group of ideas, or thoughts), which is expressed by the Language, is the *Subject* or the *Logical* part of *that* Narration. The Narration and its ideal or logical part are the *Narrative*.

### CONSTRUCTION OR SYNTHESIS THE MOST IMPORTANT PART OF THIS SCIENCE.

Now, the most important part of the Science of Language consists of *three* parts—*First*, that wherein the Narrator is taught to construct the ideal or the *logical* part properly, and to distinguish it clearly, both in its elements and as a whole ; *Second*, that, for this ideal or logical part, to construct an expression which shall be  *rhetorically* correct ; and *Third*, that this rhetorical expression shall be  *grammatically* accurate.

### ANALYSIS THE NATURAL RESULT OF CONSTRUCTION OR SYNTHESIS.

Whoever is a good Narrator can easily become a good Narratee ; since he who can construct or put together skillfully, with comparatively little study, can learn to analyze or to reduce to parts skillfully. It should be borne in mind that the ability to construct is necessarily followed by the ability to analyze, while the ability to analyze is not necessarily followed by the ability to construct.

The Narratee finds the ideal of an expression by *three* processes ; *First*, he must examine the expression  *grammatically*, to find the attributes or properties of each word, and by means of these, the grammatical class to which each word in the expression belongs ; *Second*, by knowing the grammatical class of each word, he can determine its  *rhetorical* use or office, and by means of these uses or offices, the kind of sentence which is contained in the expression ; *Third*, the construction of the sentence will enable him to discover the  *ideal* or  *logical* value of the expression.

From what has been said above, we observe that ;—

*First* ; The Narrator is a  *logician*, a  *rhetorician*, a  *grammarian*.

*Second* ; The Narratee is a  *grammarian*, a  *rhetorician*, a  *logician*.

D. H. CRUTTENDEN.

# CONTENTS.

<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Title-page and Copyright .....</td> <td style="width: 20%; text-align: right;">PAGE. 1, 2</td> </tr> <tr> <td>Preface.....</td> <td style="text-align: right;">3-5</td> </tr> </table>	Title-page and Copyright .....	PAGE. 1, 2	Preface.....	3-5	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Table of Contents.....</td> <td style="width: 20%; text-align: right;">PAGE. 6, 7</td> </tr> <tr> <td>Suggestions to Teachers .....</td> <td style="text-align: right;">8</td> </tr> </table>	Table of Contents.....	PAGE. 6, 7	Suggestions to Teachers .....	8
Title-page and Copyright .....	PAGE. 1, 2								
Preface.....	3-5								
Table of Contents.....	PAGE. 6, 7								
Suggestions to Teachers .....	8								

## CHAPTER I.—INTRODUCTORY.

PAGE.		PAGE.	
9	Science of Language—Outline.....		Essentials—Ideals (Continued)
9	Definitions of Language. Essential, Literal, etc.....	22	Thoughts—Definitions.....
10	General Names of Language—Narra- tor, Narration, Narratee, Subject of Narration.....	23	Elements—First Primary .....
11	Unit, Element, Ultimate Element, Immediate Element.....	24	Second, Third Primary, Subor- dinate .....
12	Intermediate Element, Analysis, Synthesis, Syntax or Composition ..	25	Relations in Thought.....
13	Essentials of Language—Moods (Feel- ings, Passions, Emotions).....	26	Idea of Connection .....
14	Ideals—Ideas, Notions, Perceptions	27	Classification as to Formation.
15	Ideas, Classification of.....	28	Simple Compound, Connected,
15	Unrelated .....	29	Complex, Degrees of Com- pound .....
16	Related .....	30	Class'n according to Relations..
16	Principal, Subordinate.....	30, 31	Dependent, Independent .....
17	Co-ordinate, Primary.....	32	Classifications of Language.....
18	First, Second, Third Primary ..	32	Mood Language .....
18	Relations of .....	32	Elements—Bodily.....
19	Natural, Artificial, Incidental.	33	Vocal—Key, Quantity, etc.....
20	Groups of—Elements .....	34	Syntax — Exclamative, Imper.
21	Classifications .....	35	Interrogative, Responsive, etc.
		36	Emphasis of an Expression...
		37	Thought or Essential Language....
		37, 38	Logical, Rhetorical and Grammatical Uses of Language.. ..

## CHAPTER II.—THE LOGIC OF LANGUAGE.

PAGE.		PAGE.	
39	Outline.....		Connected Compound Thought—
39	The Definition. The Formulas....	44, 45	Mixed Compound Thought...
40	Modes of Finding the Essentials—		Dependent and Independent
40	Single Idea.....	46-48	Thoughts. ....
41-43	Group of Ideas—Simple Thought,		

## CHAPTER III.—CONSTRUCTIVE RHETORIC.

PAGE.		PAGE.	
49	Definition of Rhetoric.....		Sentences—Elements—Predicates.
49	Constructive Rhetoric—Outline.....	74, 75	Ellipsis—Syntax.....
49	Definitions .....	75	Analyses.....
50	Words—Definitions—Natural .....	76	Errors in Use .....
51	Definitions—Literal. Real.....	77-81	Direct Objects .....
52	Phrases—Elements, Word, etc.....	82-86	Relators .....
53, 54	Construction—Uses. ....	87-92	Indirect Objects .....
55, 56	Classification .....	93	Adjuncts.....
57	Sentences—Definitions.....	93	Definitions.....
58-60	Elements .....	94	Relative .....
61	Subjects.....	95	Relations of .....
61	Definitions .....	96	Selection of.....
62	Relations of, to Sentences.....	97-98	Ellipsis and Syntax of .....
63	Selection of.....	99	Analyses of .....
64	Ellipsis of .....	100	Errors in use of.....
65	Syntax of .....	101	Quantity, etc.....
66	Analyses of.....	102, 103	Time, Order, etc .....
66-69	Errors in use and selection of.	104-109	Personators .....
70	Predicates .....	110-115	Connectors .....
70	Relations.....	116, 117	Exclamatives .....
71	Forms.....	118	Examples in Offices of Words .....
72	Voices.....	119-120	Classifications, Simple. ....
73	Selection .....	121	Compound .....

	PAGE.
Sentences—Classifications (Continued)	
Connected .....	122
Complex or Mixed .....	123-126
Compound, First, etc. Degrees .....	127-128
Second Classification—Independent	129
Dependent, etc .....	130
Primary Dependent Clause .....	131
Secondary—General Law .....	132
Special Contractions .....	133
Compound Contractions, etc. ....	134

	PAGE.
Punctuation. Definition .....	135
Characters used—Periods .....	136
Colon, Semicolon .....	137, 138
Comma .....	139, 140
Quotation, Dash .....	141, 142
Parenthesis, Brackets .....	143
Contractive Characters .....	144-146
Reference .....	147, 148
Pronunciation .....	149, 150
Exercises .....	151, 152

## CHAPTER IV.—GRAMMAR.

	PAGE.
Outline. Definitions .....	153
Divisions .....	154
<i>Etymology and Syntax</i> .....	154-156
Grammatical Syntax .....	157
Parts of Speech .....	157
Tables, Grammar—Rhetoric .....	158-159
Nouns .....	160
Definitions .....	160
Classifications .....	161-164
Attributes .....	165
Gender .....	166-169
Person .....	170, 171
Number .....	172-173
Case .....	179-184
Declension .....	184
Syntax—Cases .....	186-188
Analysis .....	189-191
Pronouns—Definitions .....	192
Classification .....	193, 194
Attributes, Declension .....	195-197
Rules for Attributes .....	198
Analysis .....	199, 200
Adjectives—Definitions .....	201
Classifications .....	201
Proper, etc. ....	202
Descriptive, etc. ....	203
Definite, etc. ....	204
Numeral .....	205
Indefinite .....	206
Designative .....	207-212
Articles .....	213
Attributes .....	214-217
Declension .....	218-223
Rules for Attributes .....	224, 226
Analysis .....	227-229
Verbs—Definitions .....	230
Classifications—Word—Phrase .....	231-233
Transitive .....	234
Intransitive .....	235
Regular .....	236
Uncontracted, etc. ....	237
Irregular .....	238-241
Attributes .....	242
Active Voice .....	243
Passive Voice .....	244
Means of Knowing Voices .....	245
Person and Number .....	246-249
Mode .....	250
Infinitive .....	251, 252
Participial .....	253, 254
Indicative .....	255
Imperative .....	256
Potential .....	257
Subjunctive .....	258
How Known .....	259, 260

	PAGE.
Verbs—Attributes (Continued)	
Tenses .....	261, 262
Present, etc. ....	263
Indefinite .....	264-278
Definite .....	279-285
Conjugation .....	286, 287
Infinitive Mode .....	288
Indicative Mode .....	289-292
Imperative Mode .....	293
Potential Mode .....	294, 295
Subjunctive Mode .....	296-301
Outline, Synopsis .....	302-303
Rules for Attributes .....	304, 305
Analysis .....	306, 307
Adverbs—Definition .....	308
Classifications .....	309-311
Attributes .....	312
Comparison .....	313-316
Rules for Attributes .....	317
Analysis .....	318, 319
Prepositions—Definitions .....	320
Classification .....	321-325
Syntax, Analysis .....	326-327
Conjunctions—Definitions .....	328
Classification .....	329
Syntax, Analysis .....	330-332
Exclamations—Definitions .....	333
Classification .....	334, 335
Analysis .....	336
Grammatical Classification .....	337
Terms Commonly Used .....	338, 339
<i>Orthoepy and Orthography</i> .....	340
Orthoepy .....	340
Nomenclature—Organs of Voice .....	340
Organs of Speech, etc. ....	341
Enunciation, etc. ....	342
Classifications .....	343
Orthography .....	344
Nomenclature—Letters .....	344
Alphabet .....	345
Ideographic .....	346
Phonographic, etc. ....	347
Graphic Spelling .....	348
Classification of Letters .....	349
According to Importance .....	349
Form, Size .....	350-351
Sound .....	352, 353
Exercises in Capitalizing, etc. ....	354
Orthoepy and Orthography .....	355
Syllabication .....	355
Classification as to Syllabication .....	356
as to Formation .....	357
as to Derivation .....	358, 359
Oral and Written Exercises .....	360, 361



The study of Language may be commenced with an Objective and Synthetic *First Course Lesson* somewhat like the following;—

*Teacher.* [*Holding up a hat.*] Have I anything in my hand?

*Pupils.* Yes, sir. You have something in your hand.

*T.* You may close your eyes. [*Turning the hat upside down.*] Now you may open your eyes. What is in my hands now?

*P.* You have a hat in your hand.

*T.* Is it the same you first saw, or is it another hat?

*P.* It is the same hat, but you hold it in a different way; it is the other side up, etc.

*T.* How do you know it is the same hat?

*P.* Why we can see it.

*T.* Yes, you do see it as it is now, but you do not see it as you saw it before your eyes were shut; how, then, do you know that it is the same hat?

*P.* We remember how the hat looked before our eyes were shut, and this looks just like it.

*T.* You see the hat as I now hold it, with your real eyes. The hat as you remember it is in your mind. You see it with the mind's eye. The hat, which I hold in my hands and which you see, is the *Object hat*, or the *Real hat*. [*Teacher writes the words, object and real on the board and explains them.* See p. 15]. What is the hat which I hold in my hand?

*P.* The hat which you hold in your hand is the *object hat* or the *real hat*.

*T.* Talk about the *object hat* or the *real hat*.

*P.* The *object hat* or the *real hat* is the one which we can hold in our hands, which we can see, which we can wear.

*T.* Do you know anything about any other kind of hat?

*P.* We do. The *hat* which we remember, the hat which we have in our minds, the hat which we see with our mind's eye. [*Pupils give different answers.*]

*T.* The *image* or *picture hat*, which you have in your minds is the *Idea hat* or the *Notion hat*. [*Teacher writes and analyzes the words, idea, notion.* See p. 20.] What is the *image* or *picture hat* called which you have in your minds?

*P.* The *image* or *picture hat*, which we have in our minds is called the *idea hat* or the *notion hat*.

*T.* Now you may talk about the *idea hat* or the *notion hat*.

*P.* The *idea* or the *notion hat*, is the *image* or *picture hat*, which we have in our minds.

*T.* How many hats have we now?

*P.* We have two hats, the *object hat* or the *real hat*, and the *idea* or *notion hat*.

*T.* Talk about the *object hat*. — the *notion hat*. — *idea hat*. — *real hat*.

*P.* The *object hat* is, etc., the *notion hat* is, etc. [*Require the pupils to state the term at the beginning of each definition.*]

*T.* [*Holding up the hat.*] What do you learn by looking at this object?

*P.* When we have a *idea* of the hat, we get a *notion* of the hat.

*T.* What is the name of your *idea* or *notion* of this object.

*P.* Hat, hat, hat.

*T.* What do you say? What have you in your mouths?

*P.* We said hat, we have the word hat in our mouths.

*T.* Now how many hats have we?

*P.* We have three hats. The *real* or *object hat*, the *idea hat* and the *word hat*.

*T.* [*Drawing the outline of a hat.*] What is this?

*P.* A hat, picture of a hat, etc.

*T.* Now how many hats have we?

*P.* We have four hats. The *real hat*, the *idea hat*, the *word hat* and the *picture hat*.

*T.* [*Writes the word hat*] What is this?

*P.* Hat. The *word hat*.

*T.* Does it differ from the other word hat?

*P.* It does. The other is the *spoken word hat*, this is the *written word hat*.

*T.* How many hats have we now?

*P.* We have five hats now. The *real* or *object hat*, the *idea hat*, the *spoken word hat*, the *picture hat* and the *written word hat*.

*T.* Very well. Now you may turn to the 15th page and read there what you find about *idea*.

# LANGUAGE.

SUBJECTIVE AND ANALYTIC.

SECOND<sup>1</sup> COURSE.

## CHAPTER I.—Introductory.

OUTLINE. The SCIENCE of language includes ;—

- I. *Definitions* of Language;
- II. *General Names or Terms* of Language;
- III. *Essentials* of Language;
- IV. *Classifications* of Language;
- V. Language *Logically, Rhetorically* and *Grammatically* discussed.

### I. The DEFINITIONS.

1. Real or Essential Definition. *The term, LANGUAGE, is the name given to any means by which our moods or feelings, and our thoughts are expressed, and, also, to the science and art of expressing them.*

---

NOTE. This Series of Works on Language comprises *two* Courses ; the First Course contains *Reading Lessons*, each of which is to be read after its subject matter has been presented in Oral lessons, with Exercises on blackboards, slates, etc. The Second Course presents the same matter as a Science. Each Course may be had bound separately, or bound together. Compilers are requested to see p. 2, copyright.

LITERAL DEFINITION. The word, *language*, means *something made or done by the tongue*.

Analysis. LANGUAGE. *e*, something; *ag=ac*, done, made, produced; *langu=lingu*, by or with the tongue. (See Dictionary, *lingual*, *linguist*.)

## II. GENERAL NAMES or TERMS.

2. The General names or Terms belonging to language are Narrator, Narration, Narratee, Subject of Narration, Unit, Elements, Analysis, and Synthesis, Syntax or Composition.

3. The NARRATOR is the speaker or the writer.

LIT. DEF. The word *narrator*, means *one who tells*.

Anal. NARRATOR, *or*, the office of; *t*, one who; (*a*), see Ch. III., Euphony; *narr.* tells, describes, speaks or writes.

NOTE I. The Narrator, as a speaker, may be known by several names; as *talker*, *lecturer*, *orator*, *preacher*, *teacher*, etc.

As a writer, he is known as an *author*, *essayist*, *composer*, etc.

4. The NARRATION is that which has been spoken or written by the narrator.

LIT. DEF. The word, *narration*, means *the condition of that which has been told*. See *narrator*.

Anal. NARRATION. *ion*—being, condition of, science of; (*a*)*t*. —; *narr.*—.

5. The NARRATEE is the hearer or the reader.

LIT. DEF. The word, *narratee*, means *the one to whom something has been spoken or written*.

Anal. NARRATEE. *ee*, to whom; *narrat.*—

6. The SUBJECT of narration is that concerning which the narration is made by the narrator.

LIT. DEF. The word, *subject*, means *that which has been put under*.

Anal. SUBJECT. *t*, that which; *jec*, has been put or placed; *sub*, under. That is, *as a foundation or basis*.

---

NOTE 1. Students should be required to give the Literal with the Real definition; and also, to analyze the terms; because the Literal definition of a *Scientific* term enables its possessor both to retain and recall the Essential meaning. (Special instructions in these are given in Chapters III, and VI., Phil. of Lang.)



NOTE I. Narrations are ; Objective and Subjective.

An Objective narration is one, in which, an object is shown and then, its names, uses, etc., are told.

A Subjective narration is one, in which, the names, uses, etc., of an object are told, and then, the object itself, is shown.

The narrator narrates a narration about the subject of narration to the narratee.

7. A UNIT is an object, or a group of objects taken as one.

LIT. DEF. The word, *unit*, means *what is taken as one, or that which is one*.

*Anal.* UNIT. (*it*, that which [is] ; *un*, one, whole.

Thus, each State is a unit when it is taken as one ; but if the United States be taken as the unit or as one, each State is a part or an element of that unit. See definition of Unit in First, or Second Course Arithmetic by the author of this work.

8. The term, ELEMENT, is the name for the parts of which a Unit is made or composed.

LIT. DEF. The word, *element* means *that which is taken as a part*.

*Anal.* ELEMENT. *ent*, that which is ; *lem*=*lim*, line ; *e*=*ex*, from, out ; as in Geometry, surfaces and solids are bounded by lines ; while the elements of a line are a point and motion. (See Arith. Nos. II. and III.)

Thus, the *Elements* of this work are chapters, sections, sentences, words and letters.

9. Elements are of three kinds ; *Ultimate*, *Immediate*, and *Intermediate*.

10. The ULTIMATE Elements are those which are the lowest or simplest parts of a unit.

LIT. DEF. The word, *Ultimate*, means *belonging to the last, the end*.

*Anal.* ULTIMATE, *ate*, belonging to ; *m*, most, very ; *ult*, remote, first, or last. That is, *the most remote, the very first, or the very last*. (See Dict., *ultraist*.)

Thus the ultimate elements of this work are its letters, figures, and marks of punctuation.

11. The IMMEDIATE Elements are the last elements entering into the unit ; or, those, from which the unit is directly formed.

LIT. DEF. The word, *immediate*, means *that which is not between*.

*Anal.* IMMEDIATE. *ate*, belonging to; *med(i)*, middle; *im=in*, not.

Thus, the immediate elements of the word, *notwithstanding*, are the words, *not*, *with*, *standing*.

**12.** INTERMEDIATE elements are those which come between the *Ultimate* and the *Immediate Elements*.

LIT. DEF. The word, *intermediate*, means *that which is between*.

INTERMEDIATE. *mediate*,—; *ter*, three; *in*, among. That is, *the middle one of three*. So in our word, *between*; *en*, state of; *two=two*, two; *be=by*, beside.

**13.** ANALYSIS is the operation of separating the unit into its parts or elements.

LIT. DEF. The word, *analysis*, means *re-loosening or separating*.

*Anal.* ANALYSIS. *is=ic=ion*, being, science of; *s=t*,—; *ly=lu=lo*, loose; *Ana=re*, again.

As when we separate this work [unit] into its chapters [immediate elements]; each chapter into sections, which are immediate elements of chapters and intermediate elements of the work; each section into sentences, etc., to sounds, or to letters, which are immediate elements of words and the ultimate elements of the work.

NOTE 1. The Analysis of a unit into its *immediate* elements is called the *Immediate* analysis of the unit; into its *intermediate* elements, the *Intermediate* analysis, and into its ultimate elements, the *Ultimate* analysis.

**14.** SYNTHESIS, SYNTAX, or COMPOSITION are names given to the process of joining the parts or elements in the formation of a unit.

LIT. DEF. The words, *synthesis*, *syntax*, *composition*, mean *the science and art of putting together*.

ANAL. SYNTHESIS, SYNTAX, COMPOSITION, *is=ion*, being, existence or state of, condition of, or in titles, science of, art of; *t*, one who, that which; *e*,=i, for euphony; *th*,=*pos*, puts, places; *syn*,=*com=con*, together.

Sometimes narrations are divided into Synthetic and Analytic.

A Synthetic narration is one in which two objective narrations are first given, and, then, the relations between these two are shown.

An Analytic narration is one in which the Unit is defined as a subject, which is divided into its parts and each part in its order is taken as a new subject.

### III. *The ESSENTIALS of Language.*

**1.** *The ESSENTIALS of Language is a term given to those moods (feelings, passions, emotions), and also to those ideals (ideas, groups, thoughts), which the language is used to express.*

LIT. DEF. The word, *essential*, means *belonging to the being within*.

Anal. ESSENTIAL. (*i*)*al*, belonging to ; *t*, that which [is the] ; *sen*, meaning, idea ; *es=en*, in, within.

**2.** *MOOD is the name for a state or a condition of the spirit.*

LIT. DEF. The word, *mood*, means, *that which moves, excites*.

Anal. MOOD. (*o*)*d*.=*t*, one who, that which ; *mo*, moves, stirs. Let the student analyze *motion*, *motor*, etc. A euphonic element is put in a parenthesis.

Thus, we speak of a person as being in a pleasant or joyous mood, an unpleasant or sad mood, in an ordinary mood, in an extraordinary mood, etc. ; pleasant feelings, sad feelings, etc.

**3.** *The Moods may be divided into Feelings, Emotions, Passions.*

NOTE 1. The terms, *Feeling, Emotion, Passion* are commonly used without much distinction as to their meaning, save that Emotions and Passions are more intense or extraordinary feelings. I call them Moods, and suggest the differences named above, and described below.

**4.** *The term, FEELING, is applied to the ordinary conditions of the spirit.*

LIT. DEF. The word, *feeling*, means *action, or being belonging to the mover, or continuing to move*.

Anal. FEELING, *ing*, action of continuing ; *feel*, to move.

Thus, our feelings in regard to our ordinary or common thoughts, exercises, business, vocation, etc.

**5.** *The term, EMOTION, is used to name a strong mood, feeling, or desire for imparting or giving.*

Thus, *emotions* of pity lead to deeds of charity. *Moved* by hatred or revenge, we do evil to others.

LIT. DEF. The word, *emotion*, means *moving out*.

Anal. EMOTION. *tion*,—(see Narration) ; *mo*, (see Mood) ; *e=ex*, out.

**6.** *The term, PASSION, is used to name a strong mood, feeling, or desire for receiving, or for possessing.*

LIT. DEF. The word, *passion* means *the state of receiving*.

*Anal.* PASSION. *ion*, the state of, condition of, office of; *s=t*, that which; *pas=pat*, receives.

## IDEALS.

1. IDEAL is the name given to what we have learned by giving attention to objects and also to combinations of what we have thus learned. Or, an IDEAL is any unit whose ultimate elements are ideas.

This definition includes: first, the process of getting ideas (*Original* Ideas); and second, the mental process of finding what one idea has to do with another idea. This second process is called *Thinking*.

LIT. DEF. The word, *ideal* means *belonging to ideas*.

*Anal.* IDEAL. *al*, belonging to, having the property of; *idea*, see below.

NOTE 1. It must be borne in mind, that the term, *Object*, means any being or existence to which the attention is directed for the purpose of learning from it, and that this object may be a material, or an immaterial being or existence. It may be the mind itself, hence called an *Internal* Object; or, it may be something not belonging to the mind, hence called an *External* Object.

When this being is not an object of the attention, our idea of it is called in the English, *Thing*; in the Greek, *Chrama*; and in the Latin, *Negotium*.

In regard to the meaning of the term, *Object*, two serious mistakes are frequently made; first, that by the term, *Object*, a material existence is always meant. This is an error, because we learn from immaterial as from material objects. The second error is, that words are names of the objects themselves, instead of being the names of our ideas of these objects. (See Ch. III. Definitions of words, phrases and sentences, also Ch. III. and VI. Philosophy of Language.)

2. Ideals are divided into three kinds; *Ideas*, *Notions*, *Perceptions*, or *Percepts*; *Groups of Ideas*, and *Thoughts*.

## IDEAS.

3. The terms, IDEA, NOTION, and PERCEPTION, are names given to the first or ultimate elements of our knowledge, as these elements are learned from objects. (See Chap. VI., *Acquired Knowledge*.)



LIT. DEF. The word, *idea*, means *that which is the same*.

The word, *notion*, means *something known or marked*.

The word, *perception*, means *something which has been taken or received through* [the senses].

*Anal.* IDEA<sup>1</sup>. *ea*, that which is ; *id*, the same ; *as*, a mental image or a picture. (See Ch. VI., *Ideas*.)

NOTION. *tion*,—; *no*, known, marked. (See Arith., *Notation*.)

PERCEPTION. *tion*,—; *cep*=*cap*, taken ; *per*, by, through. That is, *something that has been taken by or through the receptive faculties*. (See Ch. VI., *Receptive Faculties*.)

Thus, when a tree becomes an object of attention, we get an idea of it as a *being* or *existence*, and, next an idea of one or more of its properties ; form, size, etc., (as *beings* or *existences*) ; and then either we do, or we do not discover that our ideas of the properties belong to our idea of the being or existence itself. Of these three kinds of ideas, the idea of the tree is the *principal*, our ideas of its properties are of a *lower order* or *grade* than the principal, and what an idea of the lower order has to do with the principal idea, is an idea of *Relation*, which we have discovered between the lower and the principal.

### *Classification of Ideas.*

4. Ideas, according to their *relations*, are divided into *two* kinds ; *Unrelated* and *Related* Ideas.

5. UNRELATED *Ideas* are ; first, *an idea taken alone* ; second, *one of several ideas, no one of which belongs to another one of them, or is to be taken with another one*.

LIT. DEF. The word, *unrelated*, signifies *the state of something not carried back to another*.

*Anal.* UNRELATED. *ed*. state of ; *t*, that which ; *la*, has been carried ; *re*, back ; *un*, not.

Thus, the first idea of being or existence is an *Unrelated* Idea, and so must remain until its relation to another idea has been found. So the ideas suggested by the words, *virtue*, *Asia*, *star*, are *Unrelated* Ideas ; because, no one of them belongs to the others.

NOTE 1. Hereafter, the letter, *I*, standing alone, will be used to signify an *Unrelated Idea*, and two, or more *I*'s, separated by periods, to signify *Unrelated Ideas*.

<sup>1</sup> NOTE. The author reminds his readers, that the intention of these analyses is to trace each word to the elements or parts used in its formation. By whom these words have been used, as, Greeks, Hebrews, etc., is of no importance, whatever, in these analyses.

**6.** *RELATED Ideas are several ideas, each of which belongs to one, or more of the others, so that these element ideas form a unit.*

Thus, the ideas suggested by the expression, *men of wealth*, are, *Related Ideas*; because, each, of them has something to do with one, or more than one of the others. The idea, *men*, is the Chief or Principal idea of being or existence; the idea, *wealth*, is an idea belonging to the idea, *men*; and the idea, *of*, is the idea that the latter belongs to the former.

Again, the ideas suggested by the expression *boys run*, are *Related Ideas*; because the idea, *boys*, has something to do with the idea, *run*, and the idea, *run*, has something to do with the idea, *boys*. That is, the idea *boys*, is the *cause, producer, actor, doer, maintainer*, etc. of the action, *run*; the idea, *run*, is the *action*, caused, produced, etc. by the actors, *boys*; and what each has to do with the other, is the Idea of Relation between them. The expression, *boys run*, contains *three* ideas; *one* of an actor, *one* of an action, and *one* of relation.

The ideas suggested by the expression *girls pick flowers*, are *Related Ideas*; because, each has something to do with one, or more than one of the others. That is, the idea, *girls*, is the cause or producer of the action *pick*; the idea, *pick*, is the action caused by the actors, *girls*; what the ideas, *girls, pick*, are to each other is the Relation between the actors, *girls*, and the action *pick*; the idea, *pick*, is the action received by the idea, *flowers*, and the idea, *flowers*, are the receivers of the action, *pick*. Hence, the expression, *girls pick flowers*, suggests *five* ideas; *one* of an actor, *one* of an action, *one* of a receiver, and *two* of relation.

**7.** *Related Ideas include Principal, Subordinate, Co-ordinate, Primary Ideas, and Relations of Ideas or Relations.*

**8.** *A PRINCIPAL Idea is an idea of a higher order than the ideas to which it is related.*

Thus, in the expression, *Mary's beautiful bouquet of flowers*, the idea, *bouquet*, is the *Principal Idea*; because, its order is higher than that of any other idea to which it is related.

LIT. DEF. The word, *principal*, means *belonging to the first or chief*.

Anal. PRINCIPAL, *al*, belonging to; *cip*=*cap*, taken; *prin*=*prim*, first. That is, *that which is taken first or is the most important*. (See Dict., *Prime, Prince*.)

**9.** *A SUBORDINATE Idea is an idea of a lower order than the idea, to which it is related.*

Among the Related ideas, <sup>sub.</sup> *Mary's* <sup>sub.</sup> *beautiful bouquet* <sup>sub.</sup> *of flowers*,

the ideas, *Mary's, beautiful, flowers*, are subordinate to the principal idea, *boquet*.

Let capital I represent the principal idea, small i a subordinate idea, the star or asterisk [\*] an idea of relation, and we have  $i * i * I * i$ , which may be translated thus: i, Mary; \* 's; i, beautiful; I, boquet; \*, of; i, flowers.

Among the related ideas, Mary's *very* beautiful boquet of choice flowers, the idea *very* is subordinate to the subordinate idea, *beautiful*; and the idea, *choice*, is subordinate to the Subord. I., *flowers*.

LIT. DEF. The word, *subordinate*, means *belonging to a lower order; secondary, that which is next*.

Anal. SUBORDINATE. *e*, belonging to; (*a*)t, that which; *ordin*, order, rank; *sub*, lower, under.

NOTE 1. Ideas subordinate to a principal are sometimes called Secondary ideas; ideas subordinate to secondaries are called Tertiary or Sub-subordinate, etc.

**10.** A CO-ORDINATE Idea is an idea of the same order as the idea to which it is related.

LIT. DEF. The word, *co-ordinate* means *belonging to an equal rank*.

Anal. CO-ORDINATE, *ordinate*,—; *co=con*, together. (See subordinate.)

Among the related ideas, Mary's very beautiful boquet of choice flowers, the ideas, *Mary's, beautiful, flowers*, are co-ordinate ideas; because, they have the same order or rank, being subordinate to the same principal idea, *boquet*. The ideas, *very, choice*, are Co-ordinate ideas also.

$i * i * i * I * i * i$ . Translation; i, Mary; \* 's; i, very; which is subordinate to the subord. *i, beautiful*; etc.

Among the related ideas, *boys run*, the actor, *boys*, and its action *run*, are co-ordinate ideas, because they have the same order or rank.  $I * I$ . Translation,  $I^1$ , boys;  $I$ , run<sup>2</sup>.

Among the related ideas, *Fannie studies her lessons*, the action, *studies*, is co-ordinate with its actor, *Fannie*, and the receiver *lessons*, is co-ordinate with the action, *studies*, which it receives.  $I^1 * I^2 * i * I^3$ .

**11.** PRIMARY Ideas are co-ordinate related ideas of an actor, its action and the receiver of an action, or of an actor and its action only.

LIT. DEF. The word, *primary*, means *state of, or belonging to the first*.

Anal. PRIMARY. *ary*, state of, office of, *prim*. first.

*Do men dig gold on the mountains cold? Men do dig gold on the mountains cold.* *Men, do dig, gold*, are Primary ideas; because they are co-ordinate related ideas of an actor, *men*; of their action, *do dig*; and of the receiver of the action, *gold*.



**12.** Primary Ideas are divided into *three* kinds; *First*, *Second*, and *Third* Primary Ideas.

**13.** The *FIRST* Primary Idea is the Cause, Agent, Actor, Doer, Exister, etc., which causes or maintains the action or state of existence. Hence, it is called the Actor.

1. Boys Play. Do girls dance? Pupils come to school. I am. He is.

*Boys, girls, pupils, I, he*, are First primary ideas of Actors or Existers; because, they are the producers, doers, etc., of actions or states of existence.

**14.** The *SECOND* Primary idea is the action, or state of existence, which is caused or maintained by the First primary idea. Hence, it is called the Action.

In ex. 1, *play, do dance, come, am, is*, are Second primary ideas; because, they are the actions or states of existence caused or maintained by the actors, *boys, girls, pupils, I, he*.

**15.** The *THIRD* Primary Idea is the idea of that which receives the action. Hence it is called the Receiver of the action.

2. All students should study language. Language should be studied by every student.

In this example, language is the Third primary idea, because it is the receiver of the action, *study*.

NOTE I. The Actor is called the First primary idea; because, it is the origin or source of the action; the Action is called the Second primary; because, it must always be related to an antecedent actor or First primary; the Receiver of the action is called the Third primary idea; because, it must always be related to an antecedent action or Second primary.

3. The lessons were recited by the students. The students recited the lessons.

4. William put the money into his pocket.

NOTE II. Notice carefully the difference between the receiver of an action, and the receiver of something which is not an action. Thus, in the example, William put the *money* into his pocket, *money* is the receiver of the action, *put*; therefore it is the Third primary idea; while pocket receives the money, which is not an action; therefore, pocket is not a third primary idea or receiver.

**16.** A RELATION of Ideas is an idea either that a

*subordinate belongs to a principal, or that one co-ordinate is to be taken with another co-ordinate idea.*

**17.** Relations of Ideas according to their *origin*, are divided into *three* kinds ; *Natural*, *Artificial* and *Incidental*.

**18.** A *NATURAL Relation of ideas* is a relation originating in the nature of the objects from which the ideas are learned.

Thus, the relation of color to an apple is a *natural* relation. Red apple ; heavy stone ; long stick, etc.

LIT. DEF. The word, *natural*, means *belonging to birthright*.

Anal. *NATURAL*. *al*, belonging to ; *ur*, office, state of ; *t*, that which ; *na*, has been born, created. That is, *belonging to that which has been created or born*. (See Dictionary, *Nativity*, *Nation* ; also, *Arith*. No. III., *Arithmetical Quantities*.)

**19.** An *ARTIFICIAL Relation of ideas* is a relation originating in the possession or use of the objects from which the related ideas are learned.

LIT. DEF. The word, *artificial*, means *something made by art*.

Anal. *ARTIFICIAL*. (*i*)*al*, — ; *fic*=*fac*, made ; *art*(*i*), by human skill.

Thus, between the ideas, *door*, *bell*, an *artificial* relation is originated by the habit of using them together, as *door bell*, *John's* property ; the property of *John*.

**20.** An *INCIDENTAL Relation of ideas* is a relation originating in the position or order of the objects from which the ideas are learned.

LIT. DEF. The word, *incidental* means *belonging to that which happens*.

Anal. *INCIDENTAL*. *al*, — ; *ent*, that which ; *cid*=*cad*=*cas*, falls ; *in*, upon, among.

Thus, in the related ideas, *this book*, *that book*, an *incidental* relation exists, arising from the position of the book in regard to the narrator. Former day, latter day ; first boy, second boy, third boy, etc.

NOTE. 1. Two plans of forming related ideas may be observed ; first, using one principal idea with one, or more subordinate ideas and their relations, the number of relations being equal to the number of subordinate ideas ; second, using either two, or three primary ideas and their relations, with, or without subordinate ideas. The relations of the primary being one less, and the rela-

tions of the subordinate being the same as the number of related ideas.

*First Plan.*  $i^* i^* I^* i^* i^*$ .

*Second Plan.*  $I^1 I^2$ ; or,  $i^* I^1 I^2 i^*$ .

*Third Plan.*  $I^1 I^2 I^3$ ; or,  $i^* I^1 I^2 i^* I^3 i^*$ .

## GROUPS OF IDEAS.

**1. OUTLINE.** The SCIENCE of Groups of Ideas includes; first, the *Definitions*; second, the *Elements*; and third, the *Classifications* of Groups.

**2.** A GROUP OF IDEAS is three, or more related ideas, one of which is the Principal; one, or more Subordinate, and one, or more relations and also combinations of these groups.

LIT. DEF. The word, *group*, means *many grown together*; as, clusters.

Anal. GROUP. *p*, many, several; *grou*=*grow*, growing or created together.

1. Tops of mountains;  $I^* i^*$ . Mountain's tops;  $i^* I^*$ . Mountain tops;  $i^* I^*$ .

2. Very lofty tops of high mountains;  $i^* i^* I^* i^* i^*$ .

## *Elements of Groups.*

**3.** The Immediate Elements of Groups are Ideas and element Groups.

3. Mary's beautiful boquet of flowers;  $i^* i^* I^* i^*$ .

The immediate elements of this group are ideas.

**4.** An ELEMENT Group is a group used as a part or element of a group.

4. The largest-sized apples of this very large orchard.

This group contains the element group, *the largest-sized apples*, which contains the principal group, *the apples*, and the group, *largest-sized*, subordinate to the principal idea, *apples*; and the subordinate group, *this very large orchard*, related by *of* to the prin. I. *apples*, which also contains the group, *very large*, subordinate to *apples*.

**5.** The Elements of Groups are divided into *Principal*, *Subordinate*, and *Relations*.

6. The PRINCIPAL elements of Groups are Principal ideas, and Principal element groups. The SUBORDINATE elements are Subordinate ideas and Subordinate Groups.

5. The colored *plumage*.

In this group, the principal element is the principal idea, *plumage*.

6. The very beautifully colored plumage of the tropical birds.

The principal elements are the Prin. I., *plumage*; the Prin. El. Gr., *the plumage*. The subordinate elements are subordinate ideas and subordinate element groups.

The subordinate elements in ex., 5, are the subord. i., *the*; the subord. gr., *very beautifully colored*, with its subordinate gr., *very beautifully*; etc.

7. The RELATIONS between the elements of groups are those of a subordinate to elements of a higher order.

### Classifications of Groups.

8. Groups are classified according to their *formation*, and according to their *relations*.

9. According to their *formation*, Groups are *Simple* and *Compound*.

10. A SIMPLE Group is a group whose immediate elements are a Principal idea, and one or more Subordinate ideas related to the principal.

LIT. DEF. The word, *simple*, means *without fold*.

Anal. SIMPLE. *e*, something; *pl*, leaf, fold, ply; *sim*=*sine*, without. See *single*.

1. The flavor of apples; *i\* I\* i*. The apples' flavor; *i\* i\* I*. The apple flavor; *i\* i\* I*.

Translations. Small *i*, the; \*, (not expressed); *I*, flavor; \*, of; *i*, apples. Small *i*, the; \*, (not expressed); *i*, apple; \*, 's; *I*, flavor. Small *i*, the; \*, (not ex.); *i*, apple; \*, (not ex.); *I*, flavor.

2. Horse cart. Cart horse.

11. A COMPOUND Group is a group having one or more subordinate groups among its elements.

LIT. DEF. The word, *compound*, means *something weighed together*.

Anal. COMPOUND. *d*, that which [is]; *poun*=*pond*, weighed; *com*=*con*, together.

1. Very large books. *i\* r\* I*. A song of the good old times.

*Very large books* is a Compound group; because, its immediate



elements are its principal idea, *books*, and its sub. group, *very large*.

**12. SECOND CLASSIFICATION.** According to their relations, Groups are of *two* kinds ; *Dependent* and *Independent*.

**13. A DEPENDENT Group is a subordinate group.**

LIT. DEF. The word, *dependent*, means *hanging from*.

Anal. DEPENDENT. *ent*, state of, condition of ; *d=t*, that which ; *pen*, hangs ; *de*, from.

Thus, in the groups, *very deep blue colors, stairway of the tower*, the subordinate groups, *very deep, the tower*, are Dependent Groups.

**14. An INDEPENDENT Group is ; first, any entire group, and second, a simple element group having in it the principal idea of the entire group.**

LIT. DEF. The word, *independent*, means *not hanging from [another]*.

Anal. *Dependent*,—; *in*, not.

In the Compound group, *The best lessons of true knowledge, Uncle Joseph's very good son*, the principal groups, *the best lessons, very good son*, are Independent groups.

## THOUGHTS.

OUTLINE. The Science of Thoughts, includes, first, the *Definitions* ; second, the *Elements* ; third, the *Classifications of Thoughts*.

**1. The term, THOUGHT, is the name given to two, or to three Primary Ideals, with, or without subordinates, and to combinations of these forming units.**

LIT. DEF. The word, *thought*, means *that which creates ; or, has been created*.

Anal. THOUGHT. (*ou*)*ght*, that which, one who ; *th*. creates, arranges, guides ; or [has been] *created*.

1. Men live ; I<sup>1\*</sup> I<sup>2</sup>. Some men live in houses of stone ; i\* I<sup>1\*</sup> I<sup>2\*</sup> i\* i.

The Ideal, *men live*, is a Simple Thought ; because, it has two Primary ideas ; the actor, *men*, and the action, *live*, and a co-ordinate relation between them. It has no subordinate ideas.

2. Thinkers think thoughts ; I<sup>1\*</sup> I<sup>2\*</sup> I<sup>3</sup>. Some thinkers always think profitable thoughts ; i\* I<sup>1\*</sup> i\* I<sup>2\*</sup> i\* I<sup>3</sup>.

The idea, *some*, is subord. to the First Primary idea, *men* ; the

idea, *houses*, is subord. to *live*, its relation is *in* ; the idea, *stone*, is subord. to *houses*, its relation is *of*.

3. Men live and thinkers think thoughts ;  $I^1 * I^2 + I^1 * I^2 * I^3$ .

Ex. 3 is a combination of thoughts without subordinate ideas.

4. Some men live in houses of stone, and some thinkers always think profitable thoughts.

Ex. 4 is a combination of thoughts having subordinate ideas.

### *Elements of Thoughts.*

2. The Immediate ELEMENTS of Thoughts are *Element Ideas*, *Element Groups* and *Element Thoughts*, or thoughts used as parts of an entire thought.

3. The Elements of thoughts are divided into *First Primary*, *Second Primary*, *Third Primary*, and *Subordinate Elements*, *Relations* and *Ideas of Connection* or *Connections*.

4. The FIRST PRIMARY *Element* of a Thought is an *Ideal* (Idea, Group, Element Thought), which causes some action or maintains some state of existence.

1. *F. P. Ideas*. Do winds blow ? ;  $i * I^1 * I^2$ . *Spirits* inhabit bodies ;  $I^1 * I^2 * I^3$ . Bodies are inhabited by *spirits*.

In Ex. 1. The *First Primary* Elements are the ideas, *winds*, *spirits* ; because, they maintain or cause the actions or states of existence, *blow*, *inhabit*.

2. *F. P. Groups*. The home of our childhood is here.

In ex. 2. The First Primary Element is a Group, *the home of our childhood*, because, it is the maintainer of the existence, *is*.

$I^1$

The home of our childhood  $I^2 * i$

3. *The Rocky Mountains* obstructed our view. Our view was obstructed by *the Rocky Mountains*.

$I$

The Rocky Mountains  $* I^2 * i I^3$

4. *F. P. Element Thought*. Thy country needs thee rang in every man's ears.

In Ex. 4. the First Primary ideal is the Element Thought, *thy country needs thee* ; because, it is a thought used as the maintainer of the action or existence, *rang*.

$I^1$

Thy country needs thee  $* I^1 * i * i I^3$

5. "I will do my duty" has won success. Success has been won by "I will do my duty."

In ex. 5. The First Primary ideal is the Element Thought,

"*I will do my duty*"; because, it is a thought used as the actor or cause of the action, *has won*. The Element idea, *I*, is the *First Primary* idea of the Element Thought, *I will do my duty*.

$I^1$

$I^1$  will do my duty. \*  $I^{2*} I^3$ .

**5.** The **SECOND PRIMARY Element** of a thought is an *Idea or Group, which is the action or state of existence caused or maintained by the First Primary.*

1. *S. P. Idea.* Winds blow. Spirits inhabit bodies.

In ex. 1. the *Second Primary* elements are the ideas, *blow, inhabit*; because they are the actions caused by the first primaries, *wind, spirits*.

2. *S. P. Groups.* The Spring *will be* here. *Will* the Spring *be* here?

In ex. 2. The *Second Primary* ideal, is the element group, *will be*, the action or state of existence caused or maintained by the first primary, *Spring*.

$I^2$

$i^* I^1$  \* — \*  $i$ .

will be

3. *Did* the girls *sing* the songs? The girls *did sing* the songs. *Did sing* is a *Second Primary* group; because, etc.

**6.** The **THIRD PRIMARY Element** of a thought is an *Ideal* (Idea, Group, Element Thought), *which is the receiver of the action or the Second Primary.*

1. *T. P. Idea.* The spirit inhabits the *body*. The *body* is inhabited by the spirit.

In ex., 1, the *Third Primary* element is the idea, *body*; because, it is the receiver of the action, *inhabit*.

2. *T. P. Group.* We saw the "*Lily of the Valley*."

In ex., 2, the *Third Primary* element is the group, *Lily of the valley*; because, it is the receiver of the action, *saw*.

3. *T. P. Element Thought.* I wish *them* to eat bread. I wish bread to be eaten by *them*. *Bread to be eaten by them* is wished by me.

In ex., 3, the *Third Primary* ideal is the element thought, *them to eat bread, bread to be eaten by them*; because, it is the receiver of the action, *wish*. The idea, *bread*, is the receiver of the action, *eat*.

**7.** The **SUBORDINATE Elements** of thoughts are *Ideas, Groups and Element Thoughts, which are related to elements of a higher order.*

1. *Subord. Ideas.* A sincere friend will always show his friendship in actions.

In ex., 1, the *Subordinate* elements are the ideas, *a sincere, sub*.



ordinate to the actor, *friend*; *always*, actions, subordinate to the action, *will show*; *his*, subordinate to the receiver, *friendship*.

2. *Subord. Groups*. The *almond-shaped* fort stands at the foot of the *cloud-capped* mountains.

In ex., 2, the Subord. Group elements are *almond-shaped*, subord. to the first primary, *fort*; *the foot of the cloud-capped mountains*, subord. to the second primary, *stands*; *the cloud-capped mountains*, a group, subord. to foot; *cloud capped*, subord. to mountains. The group, *almond-shaped*, as an element group is inseparable, so also is *cloud-capped*, but not used as element groups, they are separable.

3. *Subord. Thoughts*. The horse will run away *if you drop the halter*. *If you drop the halter* the horse will run away.

4. *Subord. El. T.* He fled from *men needing his assistance*.

The element thought, *men needing his assistance* is subordinate to the action, *fled*.

I<sup>2</sup>

I <sup>1</sup> *	I <sup>2</sup> *	i
men needing his assistance		

5. *Subord. Thought*. Some trees *which* [trees] *shed their leaves* are evergreen.

The Element Thought, *which* [trees] *shed their leaves*, is subord. to the first primary, *trees*.

6. *S. T.* Short speech suffices deep thought to show, *when you with wisdom say, yes, or no*.

The El. Thought, *when you with wisdom say, yes or no*, is subord. to the second primary, *suffices*.

7. We shall know Him, *whom to know aright is life eternal*.

The El. Thought, *whom to know aright, etc.*, is subord. to the third primary, *Him*.

8. "He did his duty" (First P.) forms (S. P.) a noble epitaph (T. P.).

9. Wonders (Third P.) have been done (S. P.) by "I will try it" (F. P.).

10. The World (F. P.) needs (S. P.) that every man should do his duty (T. P.).

8. RELATIONS in thought, exist between co-ordinate elements, and, also, between subordinate and higher elements.

1. *Relations*. The people of the city allowed the poor [people] to take food to their homes from the public storehouses.

Co-ordinate relations exist between the primary ideals, *people*, *allowed*, *the poor people*, etc.; also between the co-ordinate ideas, *people*, *take*, *food*.

2. I see that they run. I see them run.

In ex., 2, the co-ordinate simple thoughts, *I see that they run* or *them run*, are joined by using the thought, *that they run*, or *them run*, as the third primary idea of the thought whose first or second parts are *I see*.      2

3. Children obey your parents in the Lord, is a divine precept.

In ex., 3, *children obey your parents in the Lord*, is a simple thought, used as the first primary idea in the thought having for its second primary, *is*. In this thought, the first part exists in two forms; as a simple thought, *children obey your parents in the Lord*; and, as a group of ideas, *a divine precept*; while the second part is the second primary, *is*.

These elements have co-ordinate relations.

In ex., 1, *Subordinate* relations exist between the subordinate group, *the, City*, and the actor, *people*; also, between the subordinates, *the, poor*, and the actor, *people*; also, between the subordinate groups, *their homes, the public storehouses*, and the action or second primary, *take*.

4. We wept when we remembered Zion.

In ex., 4, the subordinate thought, *when we remembered Zion*, is used as a secondary idea, belonging to the second primary, *wept*, to which it has subordinate relations.

9. An IDEA OF CONNECTION is an idea suggested or discovered by comparing two thoughts as to resemblance, contrast, or cause and effect.

#### EXAMPLES.

F S T + F S T

1. Men dig the earth and men sow grain.

Ex., 1, is a thought formed of the co-ordinate simple thoughts, *men dig the earth, men sow grain*, between which an idea of connection is caused by finding the same first primary idea, *men*, in both.

It may be represented by F S T + F S T.

2. These boys stand and these boys walk and these boys run.  
F S + F S + F S.

3. Ice is melted by heat and water is evaporated by heat. 3 2  
1 + 3 2 1.

4. The moon moves round the earth and the earth moves round the sun.

In ex., 4, the same second primary idea, *moves*, is found in both element thoughts; hence, the idea of connection arises from the resemblance of these two thoughts.

5. Men build temples and time destroys them.

The idea of connection, in ex., 5, arises from the resemblance caused by having the same third primary idea. X Y Z + X Y Z.

6. The horse was feeding in the field and the man was passing by the field.

The resemblance between these simple thoughts is in the subordinate ideas, *the field*; hence, the idea of connection between them.

NOTE 1. Between the co-ordinate simple thoughts, *the horse was feeding in the field, the man was passing by the house*, no idea of connection arises, because they have points neither of resem-

blance nor of contrast; hence, they remain two unconnected thoughts.

7. Men *build* temples, but time *destroys* them.

In ex., 7, the idea of connection arises from the *contrast* between the second primary ideas, *build*, *destroys*; while, in ex., 5, it arose from their resemblance through the third primary idea.

8. *Sorrow* comes at night but *joy* comes in the morning. *Sorrow comes* at night and *joy comes* in the morning.

If we compare the thoughts, *sorrow comes at night*, *joy comes in the morning*, as to their first primary ideas, *sorrow*, *joy*; or, as to their secondary ideas, *at night*, *in the morning*, the idea of connection arises from their *contrast*, and we have;—*Sorrow comes at night but joy comes in the morning*. If we compare them as to the second primary idea, *comes*, the idea of connection arises from their *resemblance*, and we have;—*Sorrow comes at night and joy comes in the morning*.

9. It rained yesterday, *therefore* the plants are growing to-day. The plants are growing to-day *because* it rained yesterday. 1 2 + 1 2.

NOTE 2. The difference between a relation and a connection may be stated thus; a *RELATION* is an idea discovered by comparing two ideals (ideas, groups, thoughts) used as element ideas; a *CONNECTION* is an idea suggested by comparing two element thoughts.

### *Classification of Thoughts.*

**10.** Thoughts are classified according to their formation and, according to their *relations*.

**11.** According to formation, Thoughts are *Simple* and *Compound*.

**12.** A *SIMPLE Thought* is a thought whose immediate elements are primary ideas or primary groups of ideas having co-ordinate relations. It may have subordinate ideas also.

1. Men live; I<sup>1\*</sup> I<sup>2</sup>. Some men live in houses of stone; i\* I<sup>1\*</sup> I<sup>2\*</sup> i\* i.

The Ideal, *men live*, is a Simple Thought; because, it has two Primary ideas; the actor, *men*, and the action, *live*, and a co-ordinate relation between them. It has no subordinate ideas.

The idea, *some*, is subord. to the First Primary idea, *men*; the idea, *houses*, is subord. to *live*, its relation is *in*; the idea, *stone*, is subord. to *houses*, its relation is *of*.

2. Thinkers think thoughts; I<sup>1\*</sup> I<sup>2\*</sup> I<sup>3</sup>. Some thinkers always think profitable thoughts; i\* I<sup>1\*</sup> i\* I<sup>2\*</sup> i\* I<sup>3</sup>.

**13.** Each Primary Ideal with, or without subordinates, is called a *Part* of a *Thought*, hence we have the *First* Part, the *Second* Part and the *Third* Part of a thought.

**14.** Simple Thoughts are divided into two kinds; Simple Thoughts of *Two Parts*, and Simple Thoughts of *Three Parts*.

First Part.    Sec. Part.    Third P.

1. Columbus *discovered* America.

In ex., 1, we have a *Simple* thought of three parts; first part, *Columbus*; second part, *discovered*; third part, *America*; each part consisting of a primary idea, only.

Third P.    Second Part.    First Part.

2. America *was discovered* by Columbus.

First P. 2d P.

First.

Second.

3. Birds *fly*.    Some birds *fly very swiftly*.

*Some birds fly very swiftly* is a simple thought of two parts. F. P., *some birds*; S. P., *fly very swiftly*; each part consisting of a primary idea and its subord.

4. The very best book of all books (First P.) *imparts to man* (Second P.) the most truly blessed consolations (Third P.).

5. The man's fine, black horse easily drew his elegant carriage up the slope of the hill.

**1.** A *COMPOUND Thought* is a thought having one, or more element thoughts among its immediate elements.

**2.** Compound thoughts are classified; first, according to the *modes of joining their element thoughts*; second, according to their immediate *element thoughts*.

**3.** According to the *modes of joining* their elements, Compound Thoughts are divided into *Connected* [Compound] Thoughts, and *Complex* or *Mixed* [Compound] Thoughts.

NOTE 1. For convenience, Connected Compound thoughts may be called *Connected* thoughts; Complex or Mixed Compound thoughts, *Complex* or *Mixed* thoughts, because all Connected and Complex thoughts are Compound.

**4.** A *CONNECTED Thought* is one whose immediate elements are joined by an idea of connection.



1. He rejoiced at my prosperity, *and* he deplored my adversity, *therefore* will I have confidence in him *until* other charges against him have been proved.

For other examples of connected thoughts see Connections.

**5.** *A COMPLEX or MIXED Thought is a thought having an immediate element thought used as an idea only.*

1. We suppose *them to be the men.*

Ex., 1, is a *complex* or *mixed* thought, because the immediate element thought, *them to be the men*, is used as the receiver of the second primary idea, *supposed*, to which it has a co-ordinate relation.

2. *Mind your business* is a good motto.

Ex., 2, is a *complex* thought because it has the immediate element thought, *mind your business*, used as the first primary idea, having a co-ordinate relation to the second primary, *is*.

3. The bird, that [bird] *sings so sweetly*, built the nest, *which* [nest] *you can see*, on that tree, *which* [tree] *stands there.*

Ex., 3, is a *complex* thought; because, it has three immediate element thoughts, the first of which, *that* [bird] *sings so sweetly*, is used as an idea having a subordinate relation to the actor, *bird*; etc.

4. I will come if *I can find the time.*

**6.** According to their *immediate elements*, Compound Thoughts are of the *First Degree*, of the *Second Degree*, of the *Third Degree*, etc.

LIT. DEF. The word, *degree*, means *according to a step.*

Anal. DEGREE. *e*, something; *gre*=*gres*, a step; *de*, according to.

**7.** *A Compound Thought of the FIRST DEGREE is a Compound Thought having one, or more, simple immediate element thoughts.*

#### EXAMPLES.

1. Do you wish this class to come now?

Ex., 1, is a Com. thought of the *First Degree*; because, it has the simple el. t., *this class to come now*, among its immediate elements.

2. You stood and she sat. You stood while she was sitting.

Ex., 2, is a compound thought of the *First Degree*; because, its immediate elements, *you stood*, *she sat*, are simple element thoughts.

**8.** *A Compound Thought of the SECOND DEGREE, is a Compound Thought, having one, or more Primary com. t. among its immediate elements.*



1. "Boast not thyself of to-morrow, for thou knowest not what a day may bring forth."

Ex., 1, is a compound thought of the *Second Degree*; because, it has the *com. t.* of the *First degree*, *thou knowest not what a day may bring forth*, as an immediate element.

2. "Whoso loveth instruction, loveth knowledge; but he, that hateth reproof, is brutish."

Ex., 2, has two immediate element thoughts of the *First degree*. They are joined by the connection, *but*.

9. *A Compound Thought of the THIRD DEGREE is one having one, or more secondary compounds among its immediate elements.*

1. "There is [one person] that maketh himself rich, yet hath nothing; and, there is [one person] that maketh himself poor, yet hath great riches."

Ex. 1, is a compound thought of the *Third degree*; because, it has two immediate element thoughts of the *Second degree*. They are joined by the connection, *and*.

### *Second Classification of Thoughts.*

1. According to their *relations*, Thoughts, are *Dependent*, and *Independent*.

2. *A DEPENDENT Thought is an element thought used as a primary or a subordinate idea in the formation of a thought.*

1. We saw them [to] catch the horse.

*Them catch the horse*, is a *dependent* thought, because it is an element thought used as the receiver or third primary idea in the Complex thought, *we saw them catch the horse*. It is co-ordinate with the first and second primaries, *we saw*.

2. We wept when we remembered Zion.

In ex., 2, *when we remembered Zion*, is a *dependent* thought; because, it is used as a subordinate or secondary idea in the Complex thought, *We wept when we remembered Zion*.

3. Dependent thoughts are of *two* kinds; *Primary* and *Subordinate* or *Secondary*.

4. *A PRIMARY Dependent thought is a thought used as a first, or as a third primary idea.*

3. "I will try it" has done wonders.

"I will try it" is an element thought used as the first primary idea or actor of a complex thought; hence, it is a *Primary Dependent* thought. It is co-ordinate to the action, *has done*, and to its receiver, *wonders*.

4. We knew *these sheep to be yours* by their ear-marks. We knew *that these sheep were yours* by their ear-marks.

*These sheep to be yours* and *that these sheep were yours*, are used as third primary ideas in the formation of the thoughts to which they belong; hence, they are *Primary Dependent* thoughts.

NOTE I. Primary Dependent thoughts can be used in place of Actors and of Receivers. They can not be used in place of Actions or Second primaries.

5. A SUBORDINATE *Dependent thought is a thought used as a Subordinate or Secondary idea.*

5. A man, *who holds an office*, should remember that he does not own the office.

*Who holds an office* is used as a subordinate idea in the first part of a thought; hence, it is a *Subordinate or Secondary Dependent* thought.

6. You went to the place *in which he resides*.

7. Did you listen *when the teacher was instructing you?*

8. Did the gentleman sit *while the ladies were standing?*

9. Can you see the tree *on which this fruit grew?*

10. Dr. Kane had hopes *of reaching the North Pole.*

### *Independent Thoughts.*

6. An INDEPENDENT Thought is one not used as an idea in the formation of another thought.

### EXAMPLES.

1. Roses bloom in the summer time.

This is an *independent* thought because it is not used as an idea in the formation of another thought.

NOTE I. A simple thought, used alone, can not be Dependent, for, according to the definition, a Dependent must always be an element of a mixed compound thought; and, for the same reason, a compound thought, used alone, can not be Dependent.

2. Some men build houses and other men live in them.

In ex., 2, *some men build houses*, is *independent*, because it is not used as an idea in the formation of another thought; for the same reason, *other men live in them*, is *independent* and, for the same reason also, the compound thought is *independent*.

#### IV. The CLASSIFICATION of Language.

1. Language, according to its essentials or that which it expresses, is divided into *Mood Language* or *Language of Feeling*, and *Thought* or *Sentential Language*.

NOTE I. Many classify Language according to its supposed *origin*, into *Natural*, and *Artificial*, designating by the term, *Natural Language*, that which we call *Mood Language*, and by the term, *Artificial*, that which we call *Thought Language*. We object to this classification because all Language is of *Divine* origin, and hence alike, *natural*.

##### *Mood Language.*

2. *Mood Language* or *Language of FEELING* is that which is used to express moods or feelings, passions or emotions.

3. *Mood Language* has three kinds of elements ; *Bodily*, *Vocal* or *Phonic*, and *Syntax Elements* of *Mood Language*.

4. The *BODILY Elements* of mood language are those attitudes or positions, and those motions of the body, and those appearances of the face, which express moods or feelings.

5. The *VOCAL* or *PHONIC Elements* of mood language are those tones, produced by the organs of voice and of speech, which express moods or feelings.

6. The *Vocal* or *Phonic Elements* of mood language are considered in three ways ; first, as to *Key* or *Pitch* ; second, as to *Quantity* and third, as to *Force* or *Stress*.

7. The *KEY* or *PITCH* of a *Tone* is the name for the variations of tones, as the lowest, the highest, and tones intermediate to these.

NOTE I. For the purpose of showing the *Key* or *Pitch*, musicians use horizontal lines and their spaces, which are called degrees. Every student should become familiar with them, both scientifically and practically. They are necessary for singing not only, but quite as much for speaking and reading.

DIRECTION. Read the following Table, beginning with the lowest key ; say, *one, key of awe*, in the lowest tone in which you can speak it audibly ; then, *two, key of sublimity*, a little above the key

of awe, and so on, through the Table. The *key of the head* is called the *Falsetto* key by musicians. It is the highest tone in which you can speak or yell words distinctly. The student should practice this table in the order from 1 to 10, and, from 10 to 1, until familiar with it. The middle keys should be used in the ordinary recitations of the school-room; hence, they are often called the *Student's Keys*; finally, read each example in several or in all the keys; and, then, tell which key best expresses its mood or feeling.

#### A TABLE<sup>1</sup> OF THE KEYS WITH EXAMPLES.

1. *Key of Awe.* Surely this is an awful place!
2. *Key of Sublimity.* God said, let light be and light was.
3. *Key of Essays.* The literary character of Greece is well known.
4. *Key of History.* God created the heavens and the earth.
5. *Key of Common Conversation.* How do you do? 3 and 2 are 5
6. *Key of Earnest Conversation.* Very well, I thank you!
7. *Key of Debate.* Mr. P resident! They have not hit the point.
8. *Key of Ordinary Dispute.* You did it; you know you did.
9. *Key of Angry Dispute.* No, I didn't; and you know I didn't.
10. *Key of the Head,* highest key. Whoa! back, I tell you!

NOTE II. Changing or bending a tone from one key to another is called the *Inflection* or *Cadence* of a tone; hence, we have *Upward* and *Downward* Inflections.

8. *The QUANTITY of a Tone is the time taken in uttering it; it may be long, short or intermediate.*

NOTE III. Musicians use characters called *Notes* to show the quantities of sounds.

9. *The FORCE or STRESS of a Tone is the power used in uttering it; it may be strong or loud, weak or soft, or intermediate.*

Find the right key, quantity and force for each of the following;—

1. I think it a serious and a solemn subject.
2. I think it a matter of no very great importance.
3. Ha! ha! I think it a pretty good joke.

---

<sup>1</sup> This table was shown to me by Dr. N. T. True of Bethel, Maine.



**16.** *The SYNTAX elements of Mood Language are those forms, modes, or positions, by which an expression shows the intentions or moods of the narrator in regard to the thoughts which he narrates. It also includes the Emphasis of an expression.*

NOTE 1. Some one said "Feeling is the parent of thinking," he might add, Feeling and thinking are the parents of language. If this be the true relationship of these elements, the features of an expression must be similar to those of the moods and ideals which gave birth to the expression.

**17.** Expressions, according to their *essentials* (moods, ideals) are divided into the *Exclamative, Imperative, Interrogative, Responsive, Declarative* or *Historic* and *Conditional*.

**18.** *An EXCLAMATIVE is an expression showing an excited mood only, or an excited mood and an ideal taken together.*

LIT. DEF. The word, *exclamative*, means *like that which shouts, calls out*.

*Anal.* EXCLAMATIVE. *ative*,—; *clam*, calls, shouts; *ex*, out.

1. (*Mood only*.) Ah! Eh! Oh! Ugh! Umph! Humph! O Humph!

2. (*Moods and Ideals*.) Ah me! O Union, strong and great! O Humph, what nonsense!

3. (*Moods and Thoughts*.) Oh, that mine enemy had done this! What a treasure thou art!

**19.** *An IMPERATIVE is an expression used in commanding, asking, urging, etc.*

LIT. DEF. The word, *imperative*, means *like that which orders*.

*Anal.* IMPERATIVE. *ative*,—; *per*, over, above; *im*=in.

1. *Commanding.* Throw down your arms and *disperse*.

2. *Entreating.* Give us this day our daily bread.

3. *Permitting.* Enter, my lords, and take your rest.

4. *Apologizing.* Excuse me, sir.

5. *Exhorting.* Awake, and let your songs resound.

**20.** *An INTERROGATIVE is an expression used when the narrator wishes to receive or to learn from the narratee, or wishes to astonish the narratee.*



LIT. DEF. The word, *interrogative*, means *the office of that which questions*.

Anal. <sup>1</sup> INTERROGATIVE. *ative*, —; *rog*, questions, asks; *inter*, between, back and forth.

1. Come ye in peace?
2. Do ye come in peace?
3. Are ye coming in peace?
4. Who is here? Which is here? What is here?

**21.** A RESPONSIVE or ANSWER, is an expression used by the narratee, in replying to the question of the narrator.

LIT. DEF. The word, *responsive*, means *like that which gives back*.

Anal. RESPONSIVE. *sive*, —; *spon*, puts, stands; *re*, back.

1. Are you studying? *Responsive* or *Ans*. We are studying. We do study. We study. We are. Yes.

**22.** A DECLARATIVE or HISTORIC is an expression used by the narrator in giving an account or history of a matter, or a statement of an occurrence, and indicates that the narrator is in his ordinary mood.

LIT. DEF. The word, *declarative*, means *like that which speaks out*.

Anal. DECLARATIVE. (*a*)*tive*, —; *clar* = *clam*, speaks, shouts; *de*, out, concerning.

LIT. DEF. The word, *historic*, means *belonging to that which is fixed, sure, fast*.

Anal. HISTORIC. *oric*, belonging to the office of; *t*, that which; *his*, stands, keeps. See *history*.

1. I asked him to go with me, and he went.
2. Lives of great men all remind us, we can make our lives sublime.
3. The United States were declared independent of Great Britain, July 4th, 1776.

**23.** A CONDITIONAL is an expression of a subordinate ideal, which limits or lessens the meaning of its principal.

LIT. DEF. The word, *conditional*, means *that which has been put with another*.

Anal. CONDITIONAL. *al*, belonging to, having the property of; *ion*, being, state; (*i*)*t*, that which; *d*, placed, put; *con*, with [another].

1. The trip will be pleasant, *if the wind do not blow*.
2. The ship *being leaky*, was abandoned by the crew.
3. If you come, *when I am away from home*, leave directions by which I may find you.

**24.** The EMPHASIS of an expression is derived from the importance or peculiar signification of an expression,

or of some part of it. In reading, Emphasis is shown by the stress or force of the tones used.

1. *Violent Moods.* Banished from Rome! What a wretch thou art! They come! they come! the Greek! the Greek!

2. *Ordinary Moods.* Cyphering is the art of Arithmetic.

3. *Emphatic Elements.* The *harpies* of the SHORE shall pluck the eagle of the SEA!

4. It can't be help'd; though, if we're taken young,  
We gain some freedom of the lips and tongue;  
But school and college öften try in vain  
To break the padlock of our boyhood's chain;  
One stubborn word will prove this axiom true—  
No late-caught rustic can enunciate *view*.

5. A few brief stanzas may be well employ'd  
To speak of errors we can all avoid.  
Learning condemns beyönd the reach of hope  
The careless churl that speaks of söap for söap;  
Her ädict exiles from her fair abode  
The clownish voice that utters röad for röad;  
Less stern to him who calls his cöat a cöat,  
And steers his böat believing it a böat.  
She pardon'd one, our classic city's boast,  
Who said, at Cambridge, möst instead of möst;  
But knit her brows, and stamp'd her angry foot,  
To hear a teacher call a root<sup>1</sup> a root.<sup>2</sup>

6. Once more; speak clearly, if you speak at all;  
Carve every word before you let it fall;  
Don't, like a lecturer or dramatic star,  
Try over hard to roll the British R;  
Do put your accents in the proper spot;  
Don't—let me beg you—don't say "How?" for "What?"  
And when you stick on conversation's burs,  
Don't strew the pathway with those dreadful *urs*.

O. W. HOLMES.

---

<sup>1</sup> oo — *ui* in fruit; <sup>2</sup> mispronounced *rut*.

*Thought or Sentential Language.*

1. **THOUGHT or SENTENTIAL** Language is the language used in thinking ; and, also, in the communication of thoughts.

2. Thought Language, according to the mode of its expression, is divided into three kinds ; Spoken or Phonic ; Written or Graphic and Sign Language.

3. **SPOKEN or PHONIC** Language is that in which sounds are used as the names or expressions of ideals and, also, as the ultimate elements with which the language is formed.

4. **WRITTEN or GRAPHIC** Language is that in which pictures, maps, charts, diagrams and other delineations are used as the names or expressions of ideals and, also, as the letters or ultimate elements of language. (Ch. IV. Orthography.)

5. **SIGN** Language is that in which objects, motions, and sounds have certain arbitrary meanings.

As, guide-boards, monuments, the language of mutes, telegraphic signals, bells, etc., etc., etc.

6. The **ELEMENTS** of Thought language are **WORDS, PHRASES, and SENTENCES.**

V. *The Logical, Rhetorical and Grammatical Uses of Language.*

7. Language is used in three ways, of which ;—

The *First* is called the *Logic* of Language. This Use belongs to the Narratee, and is described in Chapter II.

The *Second* is called the *Rhetoric* of Language, or *Rhetoric*. This Use belongs to the Narrator. Rhetoric is divided into *Constructive* Rhetoric, which is described in Chapter III, and *Ornamental* Rhetoric, described in Chapter V.

The *Third* is called the *Grammar* of Language, or *Grammar*. This Use belongs to both the Narrator and the Narratee, and is described in Chapter IV.

The Logical, Rhetorical and Grammatical Uses of Language, may be compared to the uses of a window;—One of the first or essential uses of a window is as a mean through which objects may be seen. For this purpose the attention is directed mainly, or entirely, to the object itself, without being conscious of the medium (the window,) through which the object is seen. This illustrates the *Logical* Use of language. That is, we may be so intent in beholding the object, as not to be conscious of the window; in like manner, we may be so intent upon the meaning of an expression, as not to be conscious of the expression (word, phrase, sentence) itself.

SECOND. We may observe what parts of the object are seen through the different parts of the window; as, if the object be a landscape, what parts of it may be seen through each sash; through each pane, or part of a pane. In this use, the window and the landscape receive equal attention in order to find relations between them. This illustrates the *Rhetorical* Use of language. That is, we give equal attention to the landscape, and to the window. In like manner, we may give equal attention to the meaning and to its expression.

THIRD. We may so direct our attention to the window, to its parts and to their relations, as to be nearly, or quite unconscious of the landscape, which might be seen through it. Thus, we may so direct our attention to the expression, to its parts, and the relations of these, as to be nearly, or quite unconscious of the meaning. This illustrates the *Grammatical* Use of language. That is we may attend mainly, or entirely to the window, without being conscious of the landscape, so we may attend mainly, or entirely to the expression without being conscious of its meaning.

*First* REMARK. In its *Logical* Use, language is the medium only. This is the purpose for which it was created and for which it exists. This is its *natural* use, or its use in the economy of nature; hence, the greatest care must be exercised that the *language* be studied as the *mean* or *medium* of its meaning.

*Second* REMARK. In its *Grammatical* Use, the language itself becomes the object or end of study. This is an *unnatural* or *artificial* use of it, to which the student must not be introduced until he has gained a large power in its logical or natural use. That is has a large vocabulary of expressions of which he is the master and with whose meanings he is thoroughly familiar. Hence, we have the following;—

**RULE.** Language must be taught as the mean or medium of expressing our moods and ideals.

N.B.—The chief objection to the present mode of teaching the English Language is, that little, or no attention is given to the difference between the meaning or ideal, and its name or expression. These differences should be carefully taught to students, and be made very familiar by them. This may be done by lessons somewhat like that given on the eighth page.



## CHAPTER II.—The Logic of Language.

**1. OUTLINE.** The SCIENCE of the Logic of Language includes ;—

- I. The *Definitions* ;
- II. The Formulas of Expressions ;
- III. Modes of finding the *Essentials* of Expressions.

### I. The DEFINITION.

**2.** The LOGIC of Language is the name given to that part of the science, which shows how the narratee shall find feelings and thoughts in expressions made by narrators.

### II. The FORMULAS.

**3.** A FORMULA is a little form or model, used to represent the meaning of an expression and, sometimes, to represent the expression itself.

NOTE I. The Formulas are used in Language, as in the Mathematics ; because, a Formula is the simplest and clearest method of representing values and their relations and, because the use of them is a great saving of time and labor both in written and in oral analyses. Mathematicians always approve and enjoy them ; while, Cipherers often object to them.

**4.** The Formulas are made by using the abbreviations, *F*, 1, or *X*, to represent the First Part ; *S*, 2, or *Y*, to represent the Second Part, and *T*, 3, or *Z*, to represent the Third Part of the thought. A part of a thought, which is not expressed, is represented by a small letter. The letter, *E*, or the *Star* or *Asterisk* [\*] is used to represent an Idea of Relation. *Plus* [+] represents the Idea of Connection.

**5.** The Formula of a simple thought of *two* parts contains *two* signs ; while, the Formula of a simple thought of *three* parts contains *three* signs of parts. Ideas of Relation may be expressed, or be understood. These are called *Simple Formulas*.

Thus,  $F S$ ,  $1\ 2$ , or  $X Y$  is a Simple formula of a thought of *two* parts; while,  $F S T$  or  $T S F$ ,  $1\ 2\ 3$  or  $3\ 2\ 1$ ,  $X Y Z$  or  $Z Y X$ , is a Simple formula of a thought of *three* parts.

6. The Formula of a connected thought contains two or more simple formulas whose Idea of Connection is expressed by *plus*. These are called *Connected Formulas*.

Thus,  $F S + F S T$ ,  $T S F + F S + F S T$ , are Connected formulas.

7. The Formula of a complex or mixed thought has the sign of a part of a thought above a line and the formula of a thought below it. These are called *Complex Formulas*.

Thus,  $\frac{F}{F S} S$ ,  $F S \frac{T}{F S T}$  etc., are Complex or Mixed formulas.

### III. The NARRATEE'S MODE of finding the *Essentials*.

8. The NARRATEE'S Logical use of thought language is *analytic*, because he must use the narrator's language as the means of finding the IDEA, the GROUP OF IDEAS, or the THOUGHT expressed by the narrator.

#### *The expression of a Single Idea.*

9. The narratee may, and he may not, have the same idea suggested by a word, which the narrator intended to express by using that word.

#### EXAMPLES.

##### 1. Stove. Brush. Well. Apple.

Thus, by the term, *stove*, the narrator may name an idea of an actor; as, *the STOVE contains the fuel*; or, he may mean the idea of an action; as, *the whale STOVE the boat*; or, he may mean a subordinate idea; as, *the STOVE-maker put the STOVE-pipe on the STOVE*. Which of these ideas is intended by the narrator cannot be learned by the narratee, if he receive nothing but the word, *stove*, from the narrator. If, however, the narrator use the word, *stove*, and, at the same time, by look, gesture, or by any other means, designate the object which he calls, *stove*, something beside the word itself is given to the narratee, which enables him to determine the idea intended by the narrator.

*Analysis.* *Stove* expresses a single idea, and may be an idea of an actor; as, *the stove* there. It may be the idea of an action; as, *the*

*stone stove* the glass. It may be a receiver; as, see this *stove*. It may be a subordinate or a secondary idea; as, *stove-coal* is larger than *chestnut-coal*.

In like manner, analyze *brush*, *well*, *apple*, *stone*, etc., etc.

### *The expression of a Group of Ideas.*

**10.** *Generally the narratee will have the same group of ideas, which the narrator intended by his expression.*

NOTE I. The narratee will be quite sure to have the narrator's group of ideas, if he take, as the principal idea, the one intended by the narrator.

1. In the old stove. Stove to pieces. Stove-coal. Chestnut horse.

*Analysis.* In the old stove is a group of ideas, of which *stove* is the principal idea; *old* is a subordinate idea, having a *natural* relation to *stove*; *the* is a subordinate idea having an *incidental* relation to *stove*; and *in* names the idea of *relation* of stove to an idea not expressed. In like manner, analyze the expressions, *stove to pieces*, *stove-coal*, etc. If, in the group, *chestnut horse*, the narrator intend *horse* to be the principal, and *chestnut* its subordinate idea, and the narratee understand *chestnut* to be the principal, and *horse* its subordinate, he will not have the group of ideas which the narrator intended to express. The one being a *chestnut horse*, and the other, a *horse-chestnut*.

In like manner, analyze the groups, *apple-pie*, *boot-black*, etc.

### *The expression of a Simple Thought.*

**11.** *The narratee will have that simple thought which the narrator intended to express, when he perceives what ideas are primary ideas, and what ideas are subordinate or secondary to these primaries.*

1. The merchant's ships plough the ocean wave.

*General Analysis.* In the expression, *the merchant's ships plough the ocean wave*, we find a simple independent thought of three parts; first part, *the merchant's ships*; second part, *plough*; third part, *the ocean wave*. Its primary ideas are, *ships*, *plough*, *wave*. Its subordinate or secondary ideas are, *the*, *merchant's*, *the*, *ocean*.

*Special Analysis.* *The* is a subordinate or secondary idea of the first primary, *ships*.

*Merchant's* is a subordinate or secondary idea, related to the first primary, *ships*.

*Ships* is the actor or first primary idea.

*Plough* is the action or second primary idea.

*The* is a subordinate or secondary idea of the third primary, *wave*.

*Ocean* is a subordinate or secondary idea of the third primary, *wave*.

*Wave* is the receiver or third primary idea.

NOTE I. In giving these analyses orally, *the first primary* may be used to mean the *first primary idea*; *the second primary*, to mean the *second primary idea*, etc. In the special analyses, such expressions as, *the* is a secondary idea of the first primary idea, may be expressed as, *the* is a secondary of the actor, *ships*. In a written analysis the abbreviations only need be used, omitting the contract periods; thus;—

*The merchant's ships plough the ocean wave* = F S T; F = *the merchant's ships*; S = *plough*; T = *the ocean wave*.

## 2. The cavalry galloped over the plain.

*General Analysis.* *The cavalry galloped over the plain* expresses a simple independent thought of two parts. F Part, *the cavalry*; S Part, *galloped over the plain*. Its primary ideas are *cavalry*, *galloped*. Its subordinate or secondary ideas are *the*, *the*, *plain*. Its idea of relation is *over*.

*Special Analysis.* *The* is a secondary of the actor, *cavalry*; *cavalry* is the first primary or Actor, etc.

*Written Analysis.* *The cavalry galloped over the plain* = F S; etc.

NOTE II. Written Analyses may be expressed in full, as above; or, they may be expressed with the use of abbreviations, and thus become *Formulas*. In these Formulas, F, 1, or X, may represent the *First Part* of the thought; S, 2, or Y, the *Second Part* of the thought; T, 3, or Z, the *Third Part*. When a part of a thought is not expressed, it may be represented by a small letter.

## 3. The patient astronomer studied the stars very diligently.

*General Analysis.* *The patient astronomer*, etc., expresses a sim. ind. thought of three parts; F Part, *the patient astronomer*; S Part, *studied very diligently*; T Part, *the stars*. Its primary ideas are *astronomer*, *studied*, *stars*; its subordinates are *the*, *patient*, *very*, *diligently*, *the*.

*Special Analysis.* As above.

*Written Analysis or Formula.* 1 2 3.

## 4. The merchant's ships galloped over the stars. (*Nonsense.*)

*General Analysis.* In the expression, *the merchant's ships*, etc., we find the group of ideas, *the merchant's ships*, of which *ships* is the principal; *the*, *merchant's*, its subordinates or secondaries. The second group is *galloped over the stars*, of which *galloped* is the principal; *stars* is the subordinate of *galloped*; *the* is the subordinate of *stars*; and *over* is the idea of relation between *stars* and *galloped*. These groups of ideas, taken together, do not form a thought, because between *the merchant's ships* and *galloped over the stars*, no idea of relation exists; hence, the attempt to bring them together becomes nonsense.

## 5. Dutiful children carefully heed their parents' instructions.

## 6. Princes often feel anxious cares.

## 7. Am I Joseph? I am Joseph. -F S.

*General Analysis.* *Am I Joseph?*, *I am Joseph*, expresses a sim. ind. thought of two parts; F, *I, Joseph*; S, *am*.



*Special Analysis.* *I, Joseph*, first primary idea; *am*, second primary idea. No secondary ideas.

8. Are acids sour? Acids are sour.

*General Analysis.* *Are acids sour?* expresses a sim. ind. thought of two parts, F S. F, *acids, sour*; S, *are*.

*Special Analysis.* *Acids*, first primary idea; *are*, second primary *sour*, secondary of first primary, *acids*.

NOTE III. In such thoughts as, *acids are sour*, some authors very improperly place *sour* with *are* in the Second Part; the reason given being, "for these two words express what is affirmed of the subject." It would be well for these authors to re-study their own definitions of predicates and of adjectives.

Query. Is it the *are* that is sour, or is it the *acids*?

9. To heaven's eternal monarch, pay your loftiest hymns of praise. f S T.

*General Analysis.* *To heaven's, etc.*, expresses a sim. ind. thought of three parts; f, not expressed, the name of the narratee being understood; S, *pay to heaven's eternal monarch*; T, *your loftiest hymns of praise*.

*Special Analysis.* As above.

10. Horses eat grass. Grass is eaten by horses. F S T  
T S F.

*General Analysis.* *Grass is eaten by horses*, expresses a sim. ind. thought of three parts; T, *grass*; S, *is eaten*; F, *by horses*.

*Special Analysis.* As above.

11. John put the money into his pocket.

*General Analysis.* *John put the money into his pocket* is a sim. ind. thought of three parts; F, *John*; S, *put into his pocket*; T, *the money*.

NOTE IV. In the above analysis, *money* is the third primary idea or the receiver, because it receives the action, *put*; while *pocket* is only a secondary idea in S; it receives the thing, *money*, instead of the action, *put*. Hence, it is not the receiver of an action.

12. All animals drink. F S t or X Y z.

*General Analysis.* *All animals drink* is a thought of three parts; F, *all animals*; S, *drink*; t, third part or receiver, understood. It is plain that if all animals drink, they must drink something.

13. The fine black horse easily drew the elegant carriage up the hill. James writes his words neatly with a good steel pen. They were bound with strong cords to the large trees by their captors. The wind strikes the sails. The sails are struck by the wind. The plough heaved up the land. The

plough upheaved the land. The land was heaved up by the plough. The land was upheaved by the plough.

*The expression of a Connected Compound Thought.*

**12.** *The narratee will have the connected compound thought which the narrator intended to express, when he perceives that the expression contains a thought whose immediate elements are thoughts joined by an idea of connection.*

1. The sun shines brightly and the birds sing gayly.

*General Analysis.* *The sun shines*, etc., expresses a primary connected thought, because its immediate elements are the simple thoughts, *the sun shines brightly*, *the birds sing gayly*, joined by an idea of connection. The first simple thought, *the sun shines brightly*, has two parts; X, *the sun*; Y, *shines brightly*. The second simple thought, *the birds sing gayly*, has three parts; X, *the birds*; Y, *sing gayly*; z, third part understood. If they sing, they must sing something.

*Special Analysis.* *The*, secondary of the actor, *sun*; *sun*, actor; *shines*, action; *brightly*, sec. of sec. primary; *and*, an idea of connection; etc.

2. He awoke, but he did not arise.

3. The child sleeps because the mother sings.

4. You will like the Formulas because they are simple.

5. The harvest is gathered, [and] the summer has gone, and again we rejoice in the scent of the corn.

6. Men live and men die, but God lives forever.

*General Analysis.* *Men live*, etc., is a secondary connected thought, whose immediate elements are the primary compound thought, *men live and men die*, and the simple thought, *God lives forever*, joined by the idea of connection, *but*. Of these, the primary comp. has, for its immediate elements, the simple thoughts, *men live*, *men die*, joined by the idea of connection, *and*. The simple thought, *men live*, has two parts. F, *men*; S, *live*. The simple thought, *men die*, has two parts, F, *men*; S, *die*. The simple thought, *God lives forever*, has two parts, F, *God*; S, *lives forever*.

*Special Analysis.* Here let the students give the special analysis.

7. We perceived the enemy on our right, and the river on our left, therefore we halted and prepared for the charge.

*The expression of a Complex or Mixed Compound Thought.*

**13.** *The narratee will have the complex or mixed thought which the narrator intended to express, when he perceives that the thought has an immediate element thought used as an idea only.*

1. "I will try it" has done wonders.

Logically, *I will try*, etc., is a Complex or Mixed thought; because, it has the element thought, *I will try it*, used as the actor or first primary idea in the construction of a thought.

*Formula.*  $FST = \frac{F}{I \text{ will try it}} ST = \frac{F}{FST} ST.$

*Translation.* *F, I will try it; S, has done; T, wonders.* In which,  $F = I$ ;  $S = \text{will try}$ ;  $T = \text{it}$ .

2. I see that they run.  $XYZ = XY \frac{Z}{\text{that they run}}.$

3. I see them [to] run.  $XYZ = XY \frac{Z}{X Y}.$

Logically, *I see*, etc., is a Complex thought; because, it has the element thought, *that they run, them [to] run*, used as the receiver or third primary idea in the construction of a thought.

4. Your uncle, who [uncle] was here to-day, will be here to-morrow.

Logically. *Your uncle*, etc., is a mixed thought; because, it has the element thought, *who was here to-day*, used as an idea subordinate to the actor or first primary idea, *uncle*.

*Formula.*  $FS = \frac{F}{F(+)FS} S.$

*Translation.* *F, your uncle who was here to-day; S, will be here to-morrow.* But,  $F = F$ , your uncle;  $(+) F$ , who [uncle];  $S$ , was here to-day.

5. They wept like children while he spake these things.

Uncontracted, this example is—They like [as] children weep, while he spake these things.

In this example, the element thoughts, *like children* or *as children weep, while he spake these things*, are used as ideas subordinate to the action *spake*, to show *how* and *when* they wept.

*Formula.*  $12 = 1, \text{they}; 2, \text{wept like children while he spake these things.}$  But,  $2 = 2$ , wept;  $+$  like;  $1$ , children;  $2$ , weep  $(+)$   $1$ , he;  $2$ , spake while;  $3$ , these things.

6. I have returned the book which you lent to me.

*Formula.*  $FST = FS \frac{T}{T(+)FST}.$

*Translation.* *F, I; S, have returned; T, the book, which [book] you lent to me.* In which,  $T = T$ , the book;  $(+) T$ , which book;  $F$ , you;  $S$ , lent to me.

*The expression of a Dependent Thought.*

14. The narratee will find the dependent thought, which the narrator intended to express, if he find an element thought used as an idea in the construction of a thought, or as one of the terms of a comparison. All other thoughts are independent.

1. Is your mother well? My mother is well. F S.

*Logical Analysis.* Is your mother well? is an Independent thought; because, it is not used as an element thought, etc.

2. Knows he his lesson? He knows his lesson. F S T.

Logically, *knows he*, etc., is an Independent thought; because, etc.

3. Is his lesson known by him? His lesson is known by him. T S F.

NOTE I. Every Simple thought must be an independent thought; *first*, because no Simple thought can be an element in the construction of a thought, and, *second*, because, every thought taken entire must be an independent thought.

4. We think in thought language and we express our thoughts in thought language. F S t + F S T.

Logically. *We think*, etc., is an independent thought; because, every thought taken entire, is independent. Each of its elements is also an independent thought; because, it is an element thought not used as an idea.

5. The plants will grow if the rains come.

Logically this example, taken entire, is an Independent thought; and the element thought, *the plants will grow*, is also an independent thought.

The element thought, *the rains come*, is a Dependent thought; because, it is an element thought used as an idea only.

*Formula.* F  $\frac{S}{\text{will grow if the rains come}}$

6. Such men as these [men are] are seldom found.



The element thought, *such men are seldom found*, is Dependent ; because, it is used as one of the terms of a comparison. The element thought, *these men are*, is also dependent ; because, it is used as one of the terms of a comparison. It is co-ordinate with the thought, *such men are seldom found*, to which it is joined by the correlation between the idea of connection, *as*, and the subordinate idea, *such*.

*Formula.* T S f + F s.

### 7. The horse ran as fast as he could run.

The element thought, *the horse ran as fast*, is Dependent ; because, it is one of the terms of a comparison. The element thought, *he could run*, is dependent ; because, it is used as one of the terms of a comparison. It is co-ordinate with the thought, *the horse ran as fast*, to which it is joined by the correlation between the connection, *as*, and the subordinate idea, *as*.

### 8. I heard of them doing these things.

*Them doing these things*, is a Dependent thought ; because, it is used as an idea subordinate to the action, *heard*, to which it is joined by the relation, *of*. It is a sub. Dep. thought.

*Formula.* F S = F  $\frac{S}{\text{heard of them doing these things}}$

### 9. I heard of Frank being a major.

In this example, *Frank being a major*, is a sub. Dependent thought.

*Formula.* F S = F  $\frac{S}{\text{heard of Frank being a major}}$

NOTE II. The student should observe that all Independent thoughts, whether entire, or element, are co-ordinates ; while, a dependent thought may be co-ordinate with the one on which it depends, or it may be subordinate to it. That is, element thoughts used as primary ideas, or as terms in comparisons, are co-ordinates with the element thoughts to which they belong. All other Dependent thoughts are subordinates.

### 10. The tree, which [tree] stands there, bears fruit.

*Which tree stands there*, is a sub. Dep. thought.

*Formula.* F S T =  $\frac{F}{\text{The tree, which stands there}}$  S T.

11. She is happy when she sings.

*When she sings*, is a sub. Dep. thought. It is used as an idea subordinate to, *is*.

*Formula.*  $X Y = X, \text{ she happy ; } Y, \text{ is when she sings.}$

12. Have you learned the lesson which [lesson] was given to you?

*Which was given to you*, is used as an idea-subordinate to the receiver, *lesson*; hence, it is a sub. Dep. thought.

*Formula.*  $1\ 2\ 3 = 1\ 2\ \frac{3}{3(+)\ 3\ 2\ 1}.$

13. Did you give the book to the boy to whom I sent it?

The element, *to whom I sent it*, is subordinate to the sub. idea, *boy*; hence, etc.

*Formula.*  $X\ Y\ Z = X\ \frac{Y}{\text{give to the boy to whom I sent it}}\ Z.$

14. "England expects every man to do his duty" was Nelson's motto.

The element, *England expects every man to do his duty*, is Dependent; because it is used as the first primary; the element, *every man to do his duty*, is Dep.; because it is used as the receiver of the action, *expects*.

15. He desired the boys to run.

*Formula.*  $F\ S\ T = F\ S\ \frac{T}{F\ S}.$

16. Whatsoever thing God doeth abideth. That thing, which thing God doeth, abideth.

The element thought, *which thing God doeth*, is a Dependent thought, used as an element subordinate to the actor, *thing*.

**DIRECTION.** The student should now analyze the examples in Chap. IV., and, having found a correct Formula for an example, should construct one or more sentences according to it.

## CHAPTER III.—Rhetoric.

1. RHETORIC is the name given to that part of the science of language which shows the narrator how to construct expressions for his Moods [feelings, emotions, passions], and also for his Ideals [ideas, groups, thoughts] and how to make them attractive to the narratee.

LIT. DEF. The word, *rhetoric*, means the science of fluency [in speaking].

*Analyses.* RHETORIC. *ic.* science of; *rhetor*, of a fluent [speaker]. The Greek name for a pleasant speaker is *Rhetor*, which, literally, means the office of that which flows smoothly.

2. Rhetoric is divided into two Parts; Constructive Rhetoric, and Ornamental Rhetoric.

### CONSTRUCTIVE RHETORIC.

OUTLINE. SCIENCE of Constructive Rhetoric includes:

- I. Definitions of Constructive Rhetoric;
- II. Words and their Construction;
- III. Phrases, their Construction and Classifications.
- IV. Sentences, their Construction and Classifications;
- V. Punctuation of Graphic Language.

#### I. DEFINITIONS.

3. CONSTRUCTIVE Rhetoric is the science and art of expressing Ideals, (Ideas, Groups, Thoughts,) by the use of Words, Phrases, Sentences and Punctuation.

LIT. DEF. The word, *constructive*, means belonging to that which has been built or fixed together.

*Anal.* CONSTRUCTIVE. *ive*, belonging to, like; *t*, that which; *struc*, has been built, fixed; *con*, together.

NOTE I. Ornamental Rhetoric includes those means by which the expression of a thought is made pleasing and attractive to the narratee, so that he may be led to seek for the thought itself. This part of Rhetoric cannot be studied advantageously by a student, who is ignorant of grammar, and, beside, it does not come within the scope of this work. Chapter V., Philosophy of Language, is a full treatise on this important part of Rhetoric.

## II. WORDS.

4. *A Word is one or more sounds or one or more letters, used as the name of a mood or of an idea.* (See Ch. I., *Moods, Ideas.*)

1. Ah! Eh! Oh! Ugh! Humph!

*Rhetorical Analysis.* Ah! is a word; because, *phonically* it is two sounds, *graphically* it is two letters used as the name or expression of a mood.

2. Stone. Apple. Love. Watch. Pound.

Rhetorically, *stone* is a word; because, it is spoken with four sounds, and written with five letters, and is the name of an idea. What particular idea is here expressed by the word *stone*, we do not know, because there is no circumstance which limits it. It may be the name of a primary idea; as, the *stone* lies on the ground; take up that *stone* and *stone* the cattle. It may be used as a secondary idea; as a *stone* wall; hit with a *stone*; a *stone* color; a *stone* hammer; rich in precious *stones*; a *stone* weight of meat.

NOTE II. These examples show the impossibility of parsing a word which is not used in a sentence; since, a word is a noun, a pronoun, an adjective, etc., according to its *use* or *office* in a sentence.

### *Definitions of Words.*

5. *The term, DEFINITION, is used to name the means by which the signification or meaning of a term or word is made known.*

6 Definitions are of three kinds; *Natural, Literal* and *Real* or *Essential*.

### *Natural Definitions.*

7. *The NATURAL Definition of a word is the idea, notion or perception, which is named by that word.* (Ph. Lang., Ch. III.)



8. The **LITERAL** Definition of a word is the meaning which a word has in its parts or elements.

NOTE III. The Literal Definitions of words are found by their analyses, of which there are three kinds, called the Immediate, the Intermediate, and the Ultimate.

According to the Immediate analysis words are ;—

*First.* A Root, or a Primitive word ; as, tend, holy.

*Second.* A Root word with a suffix ; as, tended, holiness.

*Third.* A Root with a prefix ; as, pretend, unholy.

*Fourth.* A Root with a suffix and a prefix ; pretended, unholiness.

According to the Intermediate analysis, one, or more of the elements, *root, suffix, prefix*, is farther analyzed without reducing the word to its ultimate elements. Thus, the Immediate analysis of the word multiplication, is, *multi plica tion* ; its Intermediate analysis is, *mul-t-(i)-plic-(a)-t-ion*, in which the prefix and root are partly reduced to their ultimate elements, while the suffix, *ion*, remains unchanged.

According to the Ultimate analysis, a word is analyzed to its ultimate sounds, or to its ultimate letters.

CAUTION. What is said of an element as a root may not be true of it as a suffix or a prefix. Thus, *re*, as a root means *use, history*, while *re*, as a prefix means again, back. Thus, *republic, return*, etc.

Students may become practically familiar with this subject, by spending a few minutes daily, in the study of the words analyzed in this book, and also, of those belonging to Arithmetic and Geography.

9. The **REAL** or **ESSENTIAL** Definition of a word explains the meaning or use of that word as a name or term.

NOTE IV. Since the same word may be used as the name for two or more ideas, it follows that the same word may have two or more Real or Essential definitions.

Thus, the term, *subject*, is used in History as the name of one who is ruled or governed by another. In Architecture, as the foundation. In the construction of sentences, as the foundation or basis. In narration, as the name of that concerning which the narrator communicates to the narratee.

N. B. For the Abbreviations or Contractions of words see Punctuation at the end of this Chapter. Labor and time may be saved by using these Contractions in written analyses.

## III. PHRASES.

OUTLINE. The SCIENCE of Phrases, includes ;—

- I. The *Definitions* ;
- II. The *Elements* ;
- III. The *Construction* and *Syntax* ;
- IV. The *Classifications* of Phrases.

1. A PHRASE is the name or expression of a group of ideas. (See Ch. I., Groups.)

LIT. DEF. The word, *phrase*, means something said or uttered.

Anal. PHRASE, *e*, state of, office of ; *s* = *t*, that which ; *phra*, tells, speaks.

1. Red roses ;  $i * I$  or  $i I$ . Roses of Sharon ;  $I * i$ .

Rhetorically, the expression, *red roses*, is a Phrase ; because it names a group of ideas, its formula is  $i * I$ . When the idea of relation is not expressed in the phrase its sign may be omitted or understood in the formula.

2. A fine block of large houses ;  $i * i * I * i * I$  ; or,  $s * s * P * s * s$ . The beautiful lily of the valley.

## 2. ELEMENTS of Phrases.

The *Elements* of phrases are *Words*, and *Element phrases*.

3. A WORD Element is a word used as an element in the construction of a phrase.

1. A lofty range of mountains. Emma's father. The father of Emma. Our dear father.

Rhetorically, a *lofty range of mountains*, is a phrase whose immediate elements are words only.

4. An ELEMENT PHRASE is a phrase used as an element in the construction of an entire phrase.

2. The best yield of this very large field.

Rhetorically, *the best yield* is an element phrase ; because, it names an element group of ideas, and is used as an element in the construction of the entire phrase, *the best yield of this very large field*. *This very large field* is an element phrase ; because, etc., *very large* is an element phrase ; because, etc.

5. Element Phrases are divided into two kinds ; *Separable* and *Inseparable*.

6. A SEPARABLE Element phrase is a phrase whose principal word can be used without destroying the sense of the phrase.

LIT. DEF. The word, *separable*, means may be parted.

*Anal.* *ble*, capable of, may be; *par*, parted; *se* = *in* (privative) not.

**7.** An *INSEPARABLE Element phrase* is a phrase whose principal word cannot be used alone without destroying the sense of the phrase.

3. The fine old tune of Old Hundred. Tune of Old Hundred.

The Element phrase, *the fine old tune*, is a *Separable Element phrase*; because, its principal word, *tune*, may be used alone without destroying the sense of the entire phrase; as *Tune of Old Hundred*.

The Element phrase, *Old Hundred*, is an *Inseparable El. p.*; because, neither of its elements can be used alone without destroying the sense; as, *the fine Tune of Old*, or *the fine Tune of Hundred*.

## 8. CONSTRUCTION OR SYNTAX of Phrases.

The Construction or Syntax of Phrases includes; first, the *Uses* or *Offices* of the Elements of Phrases; and second, the *Means* of showing the Relations of these elements.

**9.** The *Uses* or *Offices* of the Elements of Phrases are *Principal, Adjunct, Relator* and *Personator* Elements.

**10.** The *PRINCIPAL Element* of a Phrase is the word naming the principal idea of a group, and is used as the basis or foundation on which the Phrase is constructed.

1. *Fragrant flowers.* The very fragrant flowers of this beautiful bouquet.

In these phrases, the word, *flowers*, is the Principal element; because, it names the principal idea of the group, and is used as the basis in the construction of the phrase.

**11.** An *ADJUNCT Element* is a word, or a phrase naming a subordinate idea, or subordinate group of ideas.

LIT. DEF. The word, *adjunct*, means that which is joined to [something.]

*Anal.* ADJUNCT. *t*, —; *junc*, = *jung*, joined; *ad*, to.  
                   ad           p                   ad                   p

2. *Red roses.* *Bright red roses.* *Beautiful roses* of varied hues.

In ex., 2, *red* is an Adjunct word element; because, it names a subordinate idea and is used to lessen the meaning of the principal word, *roses*.

*Bright red* is an Adjunct phrase; because it names a subordinate group, and is used, etc. It is a Separable phrase.

**12.** The Relation of adjuncts to their principal elements may be shown in five ways; by *Meaning* only, by *Position*, by a *Relator*, by an *Apostrophe* and by a *Hyphen*.

3. Oh Union, <sup>ad</sup> *strong* and <sup>ad</sup> *great*! Oh Thou <sup>p ad</sup> *eternal One*!

Rhetorically, the Relation of the adjunct, *strong*, to its principal, *Union*, is shown by its *meaning* only.

The phrase adjunct, *eternal One*, is related by *meaning* only to its principal (personated by Thou.)

4. <sup>ad</sup> *Cart* <sup>p</sup> *horse*. <sup>ad</sup> *Horse* <sup>p</sup> *cart*. <sup>ad</sup> *Sky* <sup>p</sup> *blue*. <sup>ad</sup> *Blue* <sup>p</sup> *sky*. <sup>ad</sup> *Bright* <sup>p</sup> *eyed* maidens.

The Relation of the adjunct, *cart*, to its principal, *horse*, is shown by *position* only.

5. The tops of *mountains*. The tops of *far distant* mountains.

The relation of the adjunct, *mountains*, to its principal, *tops*, is shown by the relator, *of*.

6. The *mountain's* top. The *mountain-top*. The adjunct word, *mountain's* is related to its principal, *top*, by the *apostrophe*; *mountain* is related to *top* by the *hyphen*.

**13.** A RELATOR is a word naming a relation, and is used to show the relations between two elements, one of which is called the *Antecedent*, and the other the *Subsequent* of the *Relator*.

LIT. DEF. The word, *relator*, means *that which carries back*.

Anal. RELATOR. *or*, office of; *t*, that which; *la*, carries; *re*, back.

**14.** The ANTECEDENT of a relator is the element to which the relation of another element is shown by the relator.

LIT. DEF. The word, *antecedent*, means *going before* [another].

Anal. ANTECEDENT. (*e*)nt, state of that which; *ced*, walks, goes; *ante*, before.

**15.** The SUBSEQUENT Term of a relator is the word, whose relation to an antecedent term is shown by the relator.

LIT. DEF. The word, *subsequent*, means *that which follows after* [another].



*Anal.* SUBSEQUENT. (*e*)nt,—; *sequ*, follows; *sub*, after.

Thus, in the phrase, *the friend of man*, *friend* is the Antecedent and *man* is the Subsequent term of the relator, *of*.

**16.** A PERSONATOR is a word, or a phrase used for ease or for euphony in the place of an element, which is called the Antecedent of the personator.

LIT. DEF. The word, *personator*, means office of one who speaks through [something].

*Anal.* PERSONATOR. *or*, office of; (*a*)t, that which; *son*, sound, speaks; *per*, through, by. Anciently, play-actors wore masks, resembling the persons whose characters they represented; hence, speaking a part through a mask came to be called *personating a character*. As the actor spoke through his mask, so, by comparison, a word seems to speak through another word, representing it and standing in its place.

1. *Our* glorious banner. *Our own* glorious banner.

*Our* is a *personator*; because, it is used in the place of an adjunct element. The *antecedent* of the *personator*, *our*, is the name of the narrators.

*Our own* is a *phrase personator*; because, etc.

2. O *Thou* eternal One! None of *you*.

*Thou* personates the name of the narratee, used as the principal word of the phrase.

### *Classifications of Phrases.*

**17.** Phrases are classified according to their *formation*, and to their *relations*.

**18.** According to *formation*, phrases are *Simple* and *Compound*.

**19.** A SIMPLE Phrase is the name or expression of a simple group of ideas.

Its immediate elements are words.

1. The longest lives. The lives of men. Men's lives.

Rhetorically, *the longest lives*, is a Simple phrase; because, it names a simple group of ideas.

2. The uncle of Jane. s P \* s. Jane's uncle. s \* P.

Rhetorically, *the uncle of Jane* is etc. s, *the*; P. *uncle*; R, *of*; s, *Jane*.

*Jane's uncle* is a phrase in which *Jane's* is adjunct to the principal word, *uncle*, having its relation shown by the apostrophe, which is expressed in the formula by the R.

**20.** A COMPOUND Phrase is the name or expression of

a *compound group of ideas*. Every Compound Phrase contains one, or more element phrases.

1. The very best yield of this field. This field's very best yield.

Rhetorically, *this field's very best yield*, is a compound phrase; because, it names a compound group of ideas. Its immediate elements are the adjunct phrases, *this field's very best*, principal word, *yield*; and the relator, apostrophe, *s*.

2. The rosy-fingered Morn, 2·3 2 1. The mother of the dews, 2 1 \* 3 2.

Rhetorically, *the rosy-fingered Morn*, is a phrase; because,— Its principal word is *Morn*, to which, *the* is an adjunct word, and *rosy-fingered* is an adjunct phrase; because it names a group of ideas subordinate to its principal, *Morn*.

The adjunct phrase, *rosy-fingered*, has for its principal word *fingered*, adjunct of *Morn*, and *rosy*, adjunct of *fingered*.

Rhetorically, *the mother of the dews*, is a phrase. Principal word *mother*; *the*, adjunct of *mother*; *the dews*, adjunct phrase of *mother*; relation shown by *of*; etc.

**21. SECOND CLASSIFICATION.** According to relation, Phrases are of *two* kinds; *Dependent* and *Independent*.

**22.** A *DEPENDENT Phrase* is an element phrase naming a subordinate group of ideas. (Ch. I., Dependent Group.)

Thus, in the phrases, *very deep blue colors, stairway of the tower*, the subordinate phrases, *very deep, the tower*, are Dependent phrases.

**23.** An *INDEPENDENT Phrase* is; first, *any entire phrase*; and, second, *a simple element phrase having in it the principal word of the entire phrase*. (Ch. I., Ind. Groups.)

In the Compound phrase, *The best lessons of true knowledge, Uncle Joseph's very good son*, the principal phrases *the best lessons, very good son*, are Independent phrases.

1. The general of the king's army.

Formula. 2 1 \* 4 3 \* 2. Translation. 2, *the*; 1, *general*; \*, *of*; 4, *the*; 3, *king*; \*, *'s*; 2, *army*.

2. Men of great knowledge.

General Analysis. (At the option of the teacher, the student may give or omit the Logical Analysis. If, however, the student hesitate or err in the Rhetorical, he should be required, at once, to produce the Logical Analysis, as this is the basis of all the other analyses.)

## IV. SENTENCES.

OUTLINE. The SCIENCE of Sentences includes; first, the *Definitions*; second, the *Elements* and their relations; third, the *Construction* or *Syntax*; fourth, the *Classification*, and fifth, the *Punctuation* of Sentences.

*Definitions of Sentences.*

**1.** A SENTENCE is the name or expression of a thought.

LIT. DEF. The word, *sentence*, means something thought, arranged.

Anal. SENTENCE, *ence*, state of; *t*, that which [has been]; *sen*, thought, arranged.

NOTE I. The term, *Sentence*, is sometimes used to mean the thought itself; and, sometimes, the language expressing the thought. (See Chap. V., *Metonymy*.)

1. The good Creator gave the use of Thought Language to mankind.

*The good Creator*, etc., is a Sentence; because, it is the name or expression of a thought.

*Elements of Sentences and their Relations.*

**2.** The ELEMENTS of Sentences are *Element Words*, *Inseparable Phrases*, and *Element Sentences* or *Clauses*,

1. Men seek knowledge. F S T.

Rhetorically, *Men seek knowledge*, is a sentence; because it expresses a thought. Its elements are the words, *men seek knowledge*.

**3.** An INSEPARABLE PHRASE is a phrase used as an element in the construction of a sentence.

2. The Jersey-Blues were singing Old Hundred.

Rhetorically, the *Jersey*, etc., is a sentence; because, etc. It contains three inseparable phrase elements, the *Jersey-Blues*, *were singing*, *Old Hundred*.

NOTE I. For convenience, however, a separable phrase may be called a *Phrase element* of a sentence.

3. In the same year the Commander-in-chief will be revisiting that famous old resort, "The Newport House."

Ex., 3, Contains both word and phrase elements.

**4.** An ELEMENT Sentence or Clause is a sentence naming an element thought, and used as a part of an entire sentence.

**5.** Clauses or element sentences are co-ordinate and

*subordinate* as the element thoughts, which they name, are co-ordinate and subordinate.

1. Life is real [and] life is earnest, and the grave is not its goal.

Life, etc., is a sentence; because, etc, having three co-ordinate clauses or element sentences, *life is real, life is earnest, the grave is not its goal.*

2. He, who does good to others, will find friends when he needs them.

*He*, etc., is a sentence; because, etc. It has three clauses, first cl., *he will find friends*, is the leading or principal cl. of the sen.; because, it names the leading or principal element thought.

The second cl., *who does good to others*, is a subordinate cl.; because, it names a subordinate element thought. The third cl., *when*,— is a subord. cl.; because, etc.

6. The *Relations* and the *Connections* of the elements of sentences are divided into *three* kinds; Logical, *Rhetorical* and *Grammatical*.

NOTE. An element having a Logical relation is said to be *logically* related or related *logically*; a Rhetorical relation, *rhetorically*, related or related *rhetorically*, and a Grammatical relation, *Grammatically* related, or related *grammatically*.

7. A LOGICAL Relation is a relation shown by the meaning of the element.

1. Beneath it *burst* the cannon's roar. The cannon's roar burst beneath it.

In this sentence, the relation of the element, *roar*, name of the actor, to the element, *burst*, name of the action, is shown by *meaning only*; hence, it is a *logical* relation or their elements are *logically* related.

2. What is that which you have in your hand? This, which I have in my hand, is a letter.

In this Ex., the elements, *what, that, which, this* are related logically or by meaning only, to their principal elements understood; thus, What thing is that thing, which thing you, etc. This thing, which thing —.

8. A RHETORICAL Relation, or Connection is one in which the Relation, or Connection of an element is shown; first, by *Position*; second, by a *Relator*; third, by an *Ad-junct*; fourth, by a *Connector*; fifth, by *Form*; and sixth, by *Punctuations*. (See Punctuations, Second Kind.)

3. *Position*. Did Washington conquer Cornwallis? Did Cornwallis conquer Washington?

In these examples, the relations of the elements are shown by position.



4. A horse chestnut is not a chestnut horse?

5. *Relator.* The message sent *by* Frank to Asa was for Job to come quickly.

In this ex., the relation of Frank to *sent*, is shown by the *relator, by*.

6. *Adjunct.* The man, *who* hands you this note, will bring me the package, which I *need*, *when* he comes.

The clause, *who hands you this note*, is rhet. joined to the el., *man*, by the adjunct, *who*. The cl., *which I need*, has its rhet. R. to the el., *package*, shown by the ad., *which*. *When*, shows the rhet. R. of, *when he returns* to *will bring*.

7. *Connectors.* The winds blow *and* the waves roll, *but* the mountains remain unmoved.

The cl., *the winds blow*, is connected rhetorically, by *and* (name of the connection), to its co-ordinate cl., *the waves roll*.

8. *Form.* He wrote *about* trees growing on the sea-shore. I desired the *lady to sing a song*.

The subord. cl., *trees growing on the sea-shore*, is joined to the el., *wrote*, by its *form*, and by the *relator, about*.

9. *Punctuation.* The hill-top is the top of the hill or the hill's top. Boys' shoes are shoes for boys.

*Hill* is rhetorically related to *top* by a *hyphen* [-]; *hill's* by the apostrophe ['].

10. "Love your enemies," is a Divine precept. *Love your enemies* is related to *is a divine precept* by the quotation marks [" "].

NOTE I. The GRAMMATICAL Relations of the Elements of sentences are explained in Grammar, Chap. IV.

**9. ELLIPSIS or OMISSION** is the name given to a process by which an element of a sentence is not expressed; or, is understood.

LIT. DEF. The words *ellipsis, omission*, mean the condition of that which has been left out.

ANAL. ELLIPSIS. *is*, = *sion*, being condition of; *s* = *t*, —; *lip*, has been left; *el* = *ex*, out.

OMISSION. *sion* = *sis* —; *mis*, has been sent or put; *o* = *ex*.

1. The ice was here, the ice was there, the ice was around us everywhere.

*Ellipsis.* The ice was here, there and everywhere.

**10. A CONTRACTED Sentence** is one from which one, or more elements have been ellipticised or omitted.

LIT. DEF. The word, *contracted*, means drawn together.

ANAL. CONTRACTED. *ed*, office of, did; *t*, —; *trac*, has been drawn, draws; *con*, with, together.

2. The ice was in this place, and the ice was in that place, and the ice was around us in every place. The ice was here, there, everywhere.

## TABLE.

*Comparison and Definitions of Offices of the Elements of Sentences.*

<i>Uses or Off's</i>	<i>Elements of Sentences.</i>			LOGICALLY.		RHETORICALLY.
	W.	P.	Cl.			
1. A Subj. is a	W.	P.	Cl.	naming a	1st, or 3d, P. I.	Used as a basis of a Sentence,
2. A Pred. is a	W.	P.		" "	2nd. P. I.	" to ask or tell about a Subj.
3. A. D. Obj. is a	W.	P.	Cl.	" "	3d. P. I.	" in a Sent. actively constructed.
4. A Rel'r is a	W.			" "	I. of rel'n.	" to relate a sub. to an ant. term.
5. I. Ob. is a	W.	P.	Cl.	" "	1st. P. or Sub. I.	" to limit a Pred. to which it is rel'd by a Relator.
6. An Adj't is a	W.	P.	Cl.	" "	Sub. I.	" to limit a non-Pred. to wh. it is rel'd by position.
7. A Pers'r is a	W.	P.		" "	1st. P. 3d P. or Sub. I.	" in place of a Sub. Obj. or Ad. El.
8. A Conn'r is a	W.			" "	I. of conn'n	" to join two Cl's.
9. An Excl'v'e is a	W.	P.	Cl.	" "	I., Gr., or Tho't	" to exp's em'n, or pass'n.

(For explanation of this Table, see Definitions of Subjects, Predicates, etc.)

**11.** The Elements of Sentences are divided into *four* kinds;—

First. *Principal* Elements; Subjects, Predicates, Direct Objects.

Second. *Limiting* Elements; Indirect Objects, Adjuncts.

Third. *Joining* Elements; Relators, Connectors.

Fourth. *Personating* Elements; Personators.

1. Suggestions for an Objective Oral Lesson in Subjects together with exercises, etc. may be found in Chap. III of the First Course, which see.

# I. SUBJECTS.

OUTLINE. The Science of the Subject includes; first, the *Definitions*; second, the *Relations*; third, the *Selection*; fourth, the *Ellipsis* or *Omission*, and fifth, the *Syntax* of Subjects.

## Definitions.

1. The SUBJECT of a sentence is a word, a phrase, or a clause, naming either the first, or the third primary ideal (idea, group, thought), and used as the foundation or basis in the construction of the sentence.

LIT. DEF. The word, *subject*, means that which has been put under.

Anal. SUBJECT. *t*, that which; *jec*, has been put or placed; *sub*, under. That is, as a foundation or basis.

1. Word subj. The showers<sup>1</sup> refresh the drooping leaves. F S T.

In ex. 1, the word, *showers*, is the subject of the sentence; because it names the first primary idea, or actor, and is used as the basis in the construction of the sentence.

2. The drooping leaves<sup>1</sup> are refreshed by the showers. T S F.

In ex. 2, the word, *leaves*, is the subject of the sentence; because, it names the third primary idea, or the receiver of the action, and is used as the foundation in the construction of the sentence.

3. Phrase subj. "Our glorious banner"<sup>p. 1.</sup> was shouted by all. T S F.

Rhetorically, *our glorious banner* is an inseparable phrase subject of the sentence; because, it names an inseparable group as a receiver and is used, etc.

4. Clause subj. "I will try it"<sup>Cl. 1.</sup> has done wonders. F S T. =  
F S T. S + Y.

Rhet., *I will try it* is a clause subject of the sentence; because, it names a thought as a first primary ideal, and is used, etc.

NOTE I. Sentences, used as Definitions, Explanations, etc., have two, or more Subjects, called *First Subject*, *Second Subject*, etc.; these are used synonymously or in apposition.

5. Does John,<sup>1</sup> the carpenter,<sup>1</sup> own this house? John, the carpenter, does own this house. 1 2 3 = 1 1 2 3.

*Special Analysis.* The words, *John*, *carpenter*, name the same actor or first primary idea; and, are used, synonymously, as subjects of the sentence. *John* being the first Subject; *carpenter*, the second Subject.

6. Was John<sup>1</sup> called the Professor?<sup>1</sup> John was called the Professor. The child was called Joseph.

*Written Analysis or Formula.* T S f. Translation; T, *John, the Professor*; S, *was called*; f, understood Hence, this formula might be written T T S f.

*Special Analysis.* *John, Professor*, name the receiver or third primary idea; and, are used as the *first* and *second* Subjects of the sentence.

7. Napoleon<sup>1</sup> III., king<sup>1</sup> and author,<sup>1</sup> is a husband,<sup>1</sup> a father,<sup>1</sup> a tactician,<sup>1</sup> and a disciplinarian.<sup>1</sup>

### *Relations of a Subject to its sentence.*

2. The *Relations* of *Word*, and of *Phrase* Subjects to their sentences may be shown *logically* or by *meaning*; *rhetorically*, by position, or by a relator. The relation of Clause subjects may be shown by the *form* of the clause, by one of the inceptive relators, *that*, *for*, by the personator, *it*, or by the *quotation* marks.

1. *Meaning.* Beneath it rang the battle shout!

2. *Position.* Asa<sup>1</sup> sees Anna. Anna<sup>1</sup> sees Asa.

3. *By Relator.* I desired the boy<sup>1</sup> to bring my hat. The boy<sup>1</sup> was desired to bring my hat by me.

In ex., 10, the relations between the subject, *boy*, and the predicate, *bring*, are shown by the relator, *to*.

4. *Form of clause.* *These persons* were supposed to be the men by us. *These persons to be the men* was supposed by us.

In ex., 11, the relation of the clause subject, *these persons to be the men*, is shown to the rest of its sentence by its position and by its *form*, which consists in having the relations between its subject, *persons*, and its predicate, *be*, shown by the relator, *to*.

5. *Inceptive Rel.* <sup>4</sup>*That these persons were the men* was supposed by us. <sup>4</sup>*That we are here* is good for us.

The relations between the cl. subj. *these persons were the men*, and its predicate, *was supposed* are shown by the inceptive relator, *that*.

6. *For us to be here* is good for us.

The inceptive relator, *for*, shows that the cl. subj., *us to be here good*, has a co-ordinate relation to the predicate, *is*.

7. *Personator.* *It*<sup>1</sup> is good for us to be here.

*It*<sup>1</sup> is good that we are here.

8. *Quotation.* "*Thou art the man*" was said unto David by Nathan.



*Selection of Subjects.*

**3.** According to the definition, a subject must name either the *actor* (First P. I.), or the *receiver* of the *action* (Third P. I.) When the subject names the actor, the sentence is said to be *Actively Constructed*, but when the subject names the *receiver*, the sentence is said to be *Passively* or *Receivingly Constructed*.

NOTE I. For convenience, a subject naming the actor, may be called a *Subject (Actor)*, and a subject naming the receiver, may be called a *Subject (Receiver)*.

RULE. *Either take the name of the actor for the subject and construct the sentence actively ; or, take the name of the receiver for the subject and construct the sentence passively or receivingly.*

*Subjects naming Actors.*

1. Is Jane singing songs?  
Jane is singing songs.

3. The farmer was plowing the land.

*Subjects naming Receivers.*

2. Are songs sung by Jane?  
Songs are sung by Jane.

4. The land was plowed by the farmer.

NOTE II. The student will find help in fixing the differences between sentences, whose subjects name the actors and those whose subjects name the receivers, by observing carefully the following ;—

**TABLE.**

	Subject.	Predicate.	D. Object.	Relator.	Ind. Obj.
<i>Act. Const'd.</i>	1st. Prim. I.	2d. Prim. I.		Relation.	Subord. I.
<i>Act. Const'd.</i>	1st. Prim. I.	2d. Prim. I.	3d. Prim. I.	Relation.	Subord. I.
<i>Pass. Const'd.</i>	3d. Prim. I.	2d. Prim. I.		Relation.	1st. Prim. I. Subord. I.

In this Table, we see *first*, that the name of the actor may be used as a *Subject*, or as an *Indirect Object*; *second*,

That the name of the receiver may be used as a *First Object*, or as the *Subject* of a sentence.

5. Moss<sup>1</sup> grows on stones.

6. Girls gather flowers for boquets.

7. Flowers<sup>1</sup> are gathered for boquets by girls.

*Ellipsis or Omission of Subjects.*

4. Subjects may be *omitted* by the narrator and *understood* by the narratee; *first*, in commands, entreaties, answers, or responses, etc.; *second*, when the same Subject occurs in two or more clauses of the same sentence.

RULE. *Express the subject of the first clause, and omit the subjects of the remaining clauses.*

1. *Command.* Go in peace. Come hither to me. Hurrah for the President! Hail, Columbia!

The subject of the sentence, *go in peace*, is the name of the narratee. It is omitted by the narrator, because he is addressing the command to the narratee, who, of course, understands that his own name is the subject, understood.

2. *Entreaty.* Grant us thy blessing. Forgive us our debts. Lend me your knife.

NOTE I. When the subject is omitted, the student should supply the name of the narratee rather than the personator of that name; thus, Jane says to Mary, "Bring my book to me," in which, *bring* should be described as the predicate of the subject, *Mary*, understood.

3. *Answers or Responses.* What did John do?

*Ans.*—Studied his lessons. What were you doing yesterday?  
*Response.*—Fishing,—skating,—picking berries.

4. *Subjects of Cl.* John walks, rides, jumps, sits, and whistles. Birds sit, and birds stand, and birds hop, and birds fly. Fruit trees grow, and blossom, and bear fruit.

*Fruit trees grow*, etc., is a sentence, having three clauses. The subject, *fruit trees*, is expressed in the first clause, and understood in the others. Its uncontracted or full form is;—

Fruit trees grow, and fruit trees blossom, and fruit trees bear fruit.

5. Godfrey is very fond of—playing ball. Godfrey is very fond of [Godfrey's] playing ball.

6. I desired—to sing. I desired [myself] to sing. The brother expected [himself] to inherit the farm, but—did not inherit it.

7. A lesson, which is carelessly studied, will be poorly recited.

In ex. 24, the subject, *lesson*, is expressed in the first clause and understood in the second. Its uncontracted form is;—

A lesson, which *lesson* is carelessly, etc.

8. Henry has the book, that [book] belongs to him

9. A girl, who [girl] works well, may dance, sing, and play well.

10. To be, or not to be, is the question.

[For me] to be, or [for me] not to be, is the question. The question is [for me] to be, or—not to be.

### *Syntax of Subjects.*

**5.** The Rhetorical Syntax of a Subject depends upon the *emphasis* of the subject ; hence, we have the following :—

**RULE I.** *A subject which is emphatic must be placed before its predicate, when it is used in a responsive, in a declarative or historic, in a conditional limiting or lessening sentence.*

1. *Responsive.* Do birds fly? *Responsive or Answers.* Birds<sup>1</sup> fly<sup>2</sup>. Birds<sup>1</sup> do<sup>2</sup> fly<sup>2</sup>. Birds<sup>1</sup> are<sup>2</sup> flying<sup>2</sup>.

2. *Declarative or Historic.* Birds<sup>1</sup> fly<sup>2</sup>. The lady<sup>1</sup> heard<sup>2</sup> the birds<sup>1</sup> [to] sing<sup>2</sup>. *That men<sup>1</sup> should<sup>2</sup> obey<sup>2</sup> the laws<sup>1</sup>* is a self-evident proposition.

3. *Conditional.* I<sup>1</sup> will<sup>2</sup> go<sup>2</sup> if the boat<sup>1</sup> come<sup>2</sup> in time.

**NOTE I.** Rule I rests on a principle, common to all languages, that an emphatic element should be placed at the beginning of a sentence, when this can be done, without depriving the narratee of the means of ascertaining the use or office of that element.

*Exception.*—In poetic, and in highly descriptive narrative, the subject may be placed in any part of the sentence.

4. *Transposed Subj.* Beneath it burst<sup>2</sup> the cannon's roar<sup>1</sup>.

**RULE II.** *A subject, which is not emphatic, must follow the emphatic word of the sentence ; hence, in exclamative, in interrogative, and in imperative sentences, the subject must follow the predicate, or some part of it.*

**NOTE II.** In these sentences, if a principal predicate only be used, it must, of course, be emphatic and the subject must follow it ; if an auxiliary be emphatic, the subject must follow the auxiliary : if an adjunct word be emphatic, the subject must follow the adjunct and its predicate.

5. *Principal verb emphatic.* Laughest thou, Lochiel ? Said he so ?

6. *Auxiliary verb emphatic.* Dost thou laugh, Lochiel ? Did he say this ?

7. *Adjunct of the verb emphatic.* When said he this ? Why dost thou laugh ?

### *Logical and Rhetorical Analyses of Subjects.*

1. The *showers* refresh the drooping leaves. X Y Z.

*General Analysis.* Logically, *showers*, etc., is a Simple Thought of three Parts; *First Part*, the *showers*, consists of the subord. idea, *the*, incidentally related to the first primary idea or actor, *showers*. The *Second Part*, *refresh*, is the second primary idea, or action of the actor, *showers*. The *Third Part* is the Separable group, *the drooping leaves*, of which *the* is subordinate to the receiver, *leaves*, the subordinate, *drooping*, has an incidental relation to the third primary idea, *leaves*, which is the receiver of the action, *refresh*.

Rhetorically, *the showers*, etc., is a simple sentence; because, etc. Its *subject* is the word, *showers*.

*Special Analysis.* *Showers*, logically is the actor or first primary idea; rhetorically, *showers* is used as the *subject* of the sentence; because, it names the actor or first primary idea, and has the office of, or is used as the basis or foundation in the formation of the sentence. It is a Word Subject.

NOTE 1. When students have become familiar with the order of a Special Analysis, the terms, *logically*, *rhetorically*, may be omitted; because, in giving the Special Analysis, we commence with the logical value of the word, and begin its rhetorical use or office with the words, *used as*. Thus, *showers* is the actor or first primary idea, and is *used as* the subject of the sentence. Under the same circumstances, the logical part of the Special Analysis may be omitted.

2. The drooping *leaves* are refreshed by the showers. Z Y X.

*General Analysis.* As in ex., 1.

*Special Analysis.* Logically, *leaves* is—; rhetorically, *leaves* is used as the *subject* of the sentence; because it names the third primary idea or receiver, and has the office of, or is *used as* the basis or foundation of the sentence. It is a Word Subject.

### *Errors in the Use of Subjects.*

The first kind of Errors in the Use of Subjects is called “*Violating the Unity of the Subject.*” (See Philosophy of Language, Chapter V.)

1. *Error.* Father, *he* said so.

*Corrected.* Father said so.

2. *Error.* The ship being ready, *we* went to sea.

*Corrected.* The ship being ready, went to sea. When the ship was ready we went to sea.

### *Errors in the Selection of Subjects.*

Attempts are often made to construct sentences by using, as



subjects, words naming secondary ideas. Formerly, these attempts were very common among "the best speakers," and among "the best writers" of the English language. They were seldom or never used by the Romans, or by the Greeks. They are to be condemned logically, because they always obscure the thought which they are intended to express; and, rhetorically, because they generally require "*a mean little word at the end of the sentence.*" They are condemned by the Rhetoricians both of Ancient and of Modern times. Horace says, "Nor should a mean little word be allowed to end a sentence; unless, you wish to degrade the subject by the style."

"*Parturiunt montes nascitur ridiculus mus.*"—Ars. Poetica.

44. *Error.* "Charles was applied to."

*Charles* names neither the actor nor the receiver of the act, *was applied*. The expression being intended to say that *Charles was requested, or desired, or asked, or entreated*, etc. In fact, the words, *Charles was applied to*, name a Second Part only. The whole sentence being *somebody applied to Charles*. 1 2. No Third part is mentioned, as is the case, when we say, "*The surgeon applied a plaster to Charles.*" F S T.

When an error of this kind occurs, the expression should be declared either *not to express a thought*, and hence, *not a sentence*; or *to express the thought erroneously*, and hence, *to be faulty*. It should be corrected at once, either by supplying a subject, or by changing the word naming the action.

45. Charles was applied to.

*General Analysis.* *Charles was*, etc., is not a sentence; because, it does not contain a thought. *Charles was applied to* is merely a phrase; principal idea, *was applied*; secondary, *Charles*; *to*, idea of relation.

*Corrected Forms.* First; *Somebody* applied to Charles. Second; Charles was requested, — desired, — asked, — entreated, etc.

46. John was told the tale.

*General Analysis.* *John was told*, etc., contains a thought, improperly expressed; hence, it is an incorrect sentence. It is incorrect, because it is an attempt to form a sentence on the word, *John*, the name of a secondary idea. Its proper forms are;—

(Subject not expressed) told the tale to John.

The tale was told to John by —.

47. The trial was proceeded with. *Incorrect.*

*Corrected Form.* The trial was continued. — proceeded with the trial.

48. William was paid ten dollars. *Incorrect.*

49. Jane was spoken to. *Incorrect.*

50. The boy was laughed at by the man. *Incorrect.*

*Corrected Forms.* The boy was ridiculed by the man. The boy was derided by the man. The man laughed at the boy.

51. "The second person is the person spoken to." "The third person is the person spoken of." *Errors.*

*Correction.* The second person is the person addressed; the second person is the narratee.

**SECOND ERROR.** Sometimes the narrator, having commenced the construction of a sentence with a particular word as a subject, suddenly interposes another word as a subject, and then, completes the sentence. This is called *Breaking or violating the Unity of a Subject*. (See Chap. V., *Unity of Subjects*.) This error may be corrected by rejecting one of the Subjects, and finishing the sentence with reference to the other.

52. The dog, being rabid, his master shot him. *Incorrect.*

*First Correction.* The dog, being rabid, was shot by his master

*Second Correction.* The master shot the dog, because he was rabid.

53. The stranger, being poor and needy, the people gave him money. *Incorrect.*

54. The soldier, being wounded, his comrades carried him to his tent. *Incorrect.*

For Errors in Definitions of Subjects, see Chap. VI., *Definitions*.

**NOTE IX.** When a word, *apparently* a relator, appears at the end of a construction, one error surely exists, while three may exist. Of these, one may be a logical, as in the examples given above; another, is a rhetorical error. (See *Position or Syntax of the Relator*.) For the third Error, see Grammar, *Prepositions*.

The student should now turn to Chap. II., and give the Special Analyses, both logical and rhetorical, through Subjects, changing each sentence from its Passive to its corresponding Active form; and, from its Active to its corresponding Passive, when this is possible.

### EXERCISE.

1. Look around, and tell, in corresponding Actively and Passively

constructed simple sentences, the names of what you see. Give the Special Analysis of each Subject.

2. In like manner, tell what you hear. Analyze the Subjects.

3. Name and describe something that you can touch.

4. Name and describe something that you can taste.

5. Name and describe something that you can learn in none of these ways

6. Now repeat each one of these exercises, and put the name of the actor, who sees, hears, etc., in each sentence. It may be your own, or it may be another person's name.

7. At the next recitation, bring a written exercise of this kind, describing something that you *have* seen, heard, etc.

8. Notice carefully every sentence that you speak, or write; also, every sentence that you hear, or read; and, examine those that please you, to find what element in them gives you pleasure. In like manner, examine those that displease you, to find what element or elements in them are displeasing. This knowledge will be useful to you as a means of self-improvement, if you bear in mind that whatever is acceptable to you in another's use of language, will be very likely to be acceptable to others in your use of it; and, that whatever is not acceptable to you in another's use of language, will be quite as likely not to be acceptable to others in your use of it.

Finally, if you succeed in selecting the right words for the subjects of the sentences which you construct, you will be quite sure to avoid the larger portion of those errors of construction into which the narrator is quite sure to fall, who is careless in his selections, or who is ignorant of the principles on which these selections should be made.

*The students may now turn to the selections at the end of this Work, and while reading, select the subject of each sentence which is read.*

## II. PREDICATES OR AFFIRMERS.

OUTLINE. The Science of Predicates includes, first, the *Definitions*; second, the *Relations*; third, the *Selection*; fourth, the *Ellipsis*, and fifth, the *Syntax* of Predicates or Affirmers.

1. A PREDICATE or AFFIRMER is a word, or a phrase, naming the action or second primary idea, and used to ask or to tell concerning the subject of a sentence.

LIT. DEF. The word, *predicate*, means that which tells about [something].

LIT. DEF. The word, *affirmer*, means that which makes sure concerning [something].

Anal. PREDICATE. *e*, state of, Office of; (*a*)t, —; *dic*, tells, speaks, declares; *pre*, about, concerning.

Anal. AFFIRMER, *er*, office of, one which; *firm*, makes sure, tells; *af* = *ad*, concerning, toward [something].

1. Word PRED. *Fell*<sup>2</sup> the rain<sup>1</sup> heavily? The rain<sup>1</sup> *fell*<sup>2</sup> heavily last night. F S.

Rhetorically, *fell* is the *predicate* of the subject. *Fell* is a *predicate* or *affirmer*; because, it names an action, and is used to ask and also to tell concerning the subject, *rain*.

2. Asa desired<sup>2</sup> the boy<sup>1</sup> to read<sup>2</sup> the story of Washington.

$$x \ y \ \frac{z}{x \ y \ z}$$

Asa desired the boy<sup>1</sup> to read<sup>2</sup> the story of Washington's<sup>1</sup> cutting<sup>2</sup> the cherry tree.  $x \ y \ \frac{z}{x \ y \ z * (x \ y \ z)}$

In ex., 2, *read* is the *predicate* of the subject, *boy*. *Read* is a *predicate*; because, etc.

*Cutting* is the *predicate* of the subject, *Washington's*; because, etc.

3. Asa heard about Washington<sup>1</sup> cutting<sup>2</sup> the cherry tree. F S t \* (F S T).

4. Phrase Pred. Asa did desire<sup>2</sup> the story<sup>1</sup> to be read<sup>2</sup> by the boy.  $x \ y \ \frac{z}{z \ y \ x}$

2. A Phrase Predicate consists of two or more predicates; of which, one is called the *Principal* Predicate; the others are its *Auxiliary* Predicates.

*Relations of Predicates.*

5. The Relation of the Predicate to the Mood of its



narrator is shown by the *Form* of the predicate, while the *Relation* of a predicate to its subject is shown by the *Voice* of the predicate.

6. The *Forms*,<sup>1</sup> which show the relation of predicates to the moods of narrators, are *three* in number; the *Simplest*, the *Emphatic*, and the *Periphrastic* Forms.

7. The *SIMPLEST Form of a predicate is a Form, which has no part of the predicates, DO, BE, as auxiliaries. It shows an ordinary mood of the narrator in regard to the narration.*

1. *Lows*<sup>2</sup> the ox over his fodder? The ox *lows*<sup>2</sup> over his fodder. Go thou in peace. *Hear* me, my friends.

2. *I shall come. I have come. I shall have come. I will come. I will have come.*

The predicates, *lows, shall come, etc.*, are in their *Simplest* Forms; because, they have no parts of the predicates, DO, BE, as auxiliaries.

8. The *EMPHATIC Form of a predicate is a Form, which has a part of the predicate, DO, as an auxiliary. It shows an extraordinary mood (emotion, passion), of the narrator in regard to the narration. (See Mood Lang. Emphasis).*

LIT. DEF. The word, *emphatic*, means *spoken within, or deep.*

Anal. EMPHATIC. *ic* = *ion*, being science of,—; *t*,—; *pha* = *phas*, speaks; *em* = *en* = *in*, within, deep.

3. *Does* the ox *low* over his fodder? The ox *does low* over his fodder. *Dost* thou hear?

4. *Do* you *love* music? I *do love* music.

5. *Do* thou *go* in peace. *Do* *hear* me, my friends.

6. *Didst* thou *receive* it? Thou *didst receive* it! He *did do* it.

The predicates, *does low, do love, dost hear, did do, didst receive, etc.*, are *Emphatic* terms; because, each has a part of the predicate, DO, used as an auxiliary.

9. The *PERIPHRASTIC Form of a predicate has some part of the predicate, BE, as an auxiliary.*

LIT. DEF. The word, *periphrastic*, means *a roundabout phrase or saying.*

Anal. PERIPHRASTIC. *tic*,—; *phas*, = phrase, saying, speech; *peri*, around, about. See *Circumlocution.*

7. *Will* I *be studying* my lesson? I *will be studying* my lesson.

8. *Will my lesson be studied by me?*

9. *Am I reading? I am reading.*

The predicates, *will be studying*, *will be studied* and *am reading*, are *Periphrastic* Forms; because, each has some part of the predicate, BE, as an auxiliary.

While the student is studying these Forms, his attention should be directed to Chap. I., Syntax Elements of Mood Language; to Chap. III, Syntax of Subjects and of Predicates, and to Chap. IV., Conjugation of Verbs.

**10.** *The term, VOICE of a predicate is given to those Forms by which the predicate shows whether its subject is a Subject (Actor), or a Subject (Receiver).*

LIT. DEF. The word, *voice*, means *belonging to sound, speech*.

Anal. VOICE. *e*, belonging to; *voic* = *voc* = *vok*, sound, speech. (See *vocal*, *revoke*).

**11.** The *Voices* of predicates are divided into two kinds; the *Active Voice*, and the *Passive Voice*.

**12.** *The term, ACTIVE Voice includes all predicates in the Simplest, in the Emphatic, and in those Periphrastic Forms, whose principal predicates end in ing.*

LIT. DEF. The word, *active*, signifies *that which acts, does*.

Anal. ACTIVE. *ive*, belonging to—like; *t*,—; *ac* = *ag*, acts, does.

1. *Active Voice, Simplest.* Fannie *tries*,<sup>2</sup> Fannie *has tried*,<sup>2</sup> Fannie *will have tried*.<sup>2</sup>

The predicates, *tries*, *has tried*, *will have tried*, being in the simplest forms, show that their subject, *Fannie*, names the first primary idea; hence, they are said to have the Active Voice.

2. *Act. Voice, Emp'c.* The boys *do try*. The girls *did try*. Anna *does try*. Thou, Anna, *didst try*. Dost thou *try*?

The predicates in ex., 2, have the Active Voice; because, they are Emphatic Forms which always show that their subjects name the first primary idea or actor.

3. *Act. Voice, Peri'c.* Jane *is singing songs*.<sup>2</sup> Jane *will be singing songs*. Jane *will have been singing songs*.

The predicates in ex., 3, have the Active Voice; because, they are those periphrastic forms whose subjects name first primary ideas, which is shown by the suffix, *ing*, of the principal verb.

**13.** *The PASSIVE Voice includes all predicates in those periphrastic Forms, whose principal predicates do not end in ing.*

LIT. DEF. The word, *passive*, means *like the receiver*.

Anal. PASSIVE. *ive*,—; *s* = *t*,—; *pas* = *pat*, receives. (See *patience*, *patient*.)

4. The land *was ploughed* by the man. The house *was built* by the job. The song *is sung* by Jane.

The predicates in ex., 4, have the Passive Voice; because, they are those periphrastic forms, whose subjects name third primary ideas or receivers, which is shown by the fact, that the principal predicates, *ploughed*, *built*, *sung*, do not end in *ing*. (See Chap. IV., Regular and Irreg. Verbs.)

### *Selection of Predicates.*

14. According to definition, a predicate must name a Second Primary idea, or group, hence we have the following ;—

RULE. *Take the name of the Second Primary idea, or group for the predicate, and if the subject name the actor, put the predicate in its Active voice; but, if the subject name the receiver, put the predicate in the Passive or receiving voice.*

#### *Active Voice.*

1. Lows the ox?  
The ox lows.
2. Does the ox low?  
The ox does low.
3. Is the ox lowing?  
The ox is lowing.

#### *Active Voice.*

4. Men dig gold.
5. Men do dig gold.
6. Men are digging gold.
8. He has horses to be let.

#### *Passive Voice.*

A predicate naming an action which does not admit a receiver, must not be put in the passive voice. (See Chap. IV., Transition of Verbs.)

#### *Passive Voice.*

- Sim'st F. Not used in P. V.]  
Emp'ic F. " "  
7. Gold is dug by men.

*Common Error.* He has horses to let.

The subject, *horses*, names the receiver of the action, *to let*; hence the predicate should be in the passive or receiving voice.

9. He *had gone* before we came. "Mine hour has not yet come."

*Errors.* The man *was gone* before we came. Mine hour is not yet come.

The subjects, *man*, *hour*, are subject (actors) hence, their predicates *had gone*, *has come*, must be in the active voice, and in addition to this, a predicate, whose action does not admit a receiver, cannot have the passive voice. To this law, the correct use of the English Language admits no exception, not even those sanctioned by "the usage of the best writers and speakers."

*Error. Mixed Voices of Verbs.* Many persons take certain expressions showing *present* time, to mean *past* time, and, then, endeavor to correct this perversion by introducing a second principal predicate; thus—

10. *Active Voice.* Present time. The man *is* building the house.

*Passive Voice.* The house is builded [is built] by the man.

Past Time.

11. *Active Voice.* The man *was* building the house.

*Passive Voice.* The house *was* builded [was built] by the man.

In ex. 10, Present time is shown by the auxiliary, *is*; in ex. 11, Past Time is shown by the use of the auxiliary *was*, yet, plain as this distinction is, many mistake *is builded* or *built* for the past time *was builded* or *built*, and introduce the predicate, *being*; thus:

"The house was *being* builded or built;" but, as we have seen above, a principal pred. ending in *ing*, denotes a *subject actor*, and a prin. pred. not ending in *ing* (*ed*) shows a *subject receiver*, which is an absurdity, because a subject cannot at the same time name an actor and the receiver of an action.

### *Ellipsis or Omission.*

**15.** Predicates may be omitted by the narrator and understood by the narratee, *first*, in answers to questions, and *second*, when the same predicate occurs in two, or more clauses of the same sentence.

1. *Answers.* Who watches here? *Ans.* John. What drives the steamboat? *Ans.* Steam. Steam drives the steamboat.

**RULE.** *When objects occur, express the first affirmer, and understand the second; when no object occurs, understand the first affirmer, and express the second.*

2. Gamesters never live long, and racers never live long.

*Contracted Form.*—Gamesters and racers never live long.

3. We were exposed by night, and we were exposed by day, until the boats came to our rescue.

*Contracted Form.*—We were exposed night and day, until the boats came to our rescue. (Because objects occur, we express the first, and understand the second affirmer.)

4. Anna gave gold, Sarah gave silver, Thomas gave food, and James gave clothing.

5. The book is taught too much, and the subject too little.

*Analysis.* The book is taught too much, and the subject too little, is a contracted sentence. Its uncontracted, or expanded form is, The book is taught too much by the Teacher, and the subject is taught too little by the Teacher.



6. The earth and the sky and the sea are ever changing.
7. The monuments of past ages and the memorials of individual greatness are before you.

### *Syntax of Predicates.*

RULE. I. *In the English, a Predicate, which is not emphatic, must follow its subject.*

RULE II. *In the English a Word Predicate which is not emphatic, must precede its subject ; but, if a Phrase Predicate be emphatic, one of its auxiliaries must precede its subject.*

*Exception.*—In a poetic narration, the Predicate may be transposed.

1. *Declarative or Historic.* “We live in thoughts, not years ; in feelings, not figures on a dial.”

2. *Interrogative.* Lives there a man with soul so dead ?

3. *Transposed Pred.* My right there is none to dispute. No one is there to dispute my right.

4. Whom ye have taken and with wicked hands have crucified and slain, Him declare I unto you.

### *Logical and Rhetorical Analyses of Predicates.*

1. The rain *fell* heavily last night.

*Special Analysis.* Logically, *fell* is the action or second primary idea ; rhetorically, *fell* is the *predicate* of the subject, *rain*. *Fell* is a *predicate* or *affirmer* ; because, it names an action, and is used to declare or tell something concerning the subject, *rain*. It is a Word Predicate or a Word Affirmer ; because, it names the whole of the action.

2. *Does* the fire *consume* the fuel ? The fire *does consume* the fuel. *Is* the fuel *consumed* by the fire ? The fuel *is consumed* by the fire.

*Special Analysis.* Logically, *does consume* is the action or second primary idea ; rhetorically, *does consume* is used as the *predicate* or *affirmer* of the subject, *fire* ; because it names an action or second primary idea, and in one case, it asks concerning the subject, *fire*, and in the other, it declares concerning the subject, *fire*. It is a Phrase Predicate ; because, it names a group of ideas.

In like manner, *analyze is consumed*, as the Predicate or Affirmer of the subject, *fuel*.

*Errors in the Use of Predicates.*

1. (*Error*.) "I have often *met with* specimens of this kind."

*Corrected.* I have often found specimens of this kind.

2. (*Er.*) The boys must *try and learn* their lessons.

*Cor.* The boys must try to learn their lessons.

3. (*Er.*) I have *got* to go to town.

*Cor.* I have to go to town.

4. (*Er.*) I have work to do. I have nothing to do.

*Cor.* I have work to be done. I have nothing to be done.

5. (*Er.*) I came to see if I *could not* borrow your hoe.

*Cor.* I came to see if I *can* borrow your hoe.

6. (*Er.*) I *do not think* that I can lend my hoe.

*Cor.* I think that I cannot lend my hoe.

NOTE. The student may now begin with the first example under Subjects, and give the Rhetorical Analyses of each sentence, and the Special Analysis of its Subject and of its Predicates or Affirmers.

SUGGESTION. A student, who has become familiar with Predicates or Affirmers, may read the article on Verbs, in Chap. IV., before commencing Direct Objects, in order that he may observe the relations between Predicates or Affirmers and Verbs.

## III. FIRST OR DIRECT OBJECTS.

OUTLINE. The SCIENCE of first or Direct Objects includes; first, the *Definitions*; second, the *Relations*; third, the *Selections*; fourth, the *Ellipsis* or *Omission*; and fifth, *Syntax* of First or Direct Objects.

*Definitions.*

1. A FIRST or DIRECT OBJECT is a Word, a Phrase, or a Clause, naming the third primary ideal, (I., Gr., T.,) and is used in a sentence actively constructed.

LIT. DEF. The word, *object*, means *that which has been placed before or opposite* [us].

Anal. OBJECT. *t*,—; *jec*, has been put, placed; *ob*, opposite, before. (See Subject.)

LIT. DEF. The word, *direct*, signifies, *that which is straight through or across*, [from *a* to *b*.] (See Indirect Objects.)

Anal. DIRECT. *t*,—; *rec*, straight, right; *di*=*dia*, through, across.

1. Word, D. Obj. Can man number the stars?<sup>3</sup> Man cannot number the stars.<sup>3</sup> F S T.

In ex., 1, *stars* is a *First or Direct Object* of the predicate, *can number*. *Stars* is a direct object; because, it names the third primary idea, and is used in a sentence, actively constructed, to limit the meaning of the predicate, to *what* is done.

2. Phrase D. Obj. The soldiers sang ("The Battle Cry of Freedom.")<sup>p3</sup> F S T.

The element, *The Battle Cry of Freedom*, is a *Phrase Direct Object*; because, it names a group used as a receiver, and is used, etc.

3. Clause D. Obj. The visitors urged the (girls to sing a song).<sup>3Cl</sup>

*Girls to sing a song* is a *Clause Direct Obj.* of the predicate *urged*; because it names a receiver, and is used in a sentence actively constructed to limit the meaning of the predicate.

*Relations of First or Direct Objects.*

2. The *Relations* of Direct object words and phrases to their predicates are shown by meaning and by position; the Relations of Clause and Direct objects are shown by the *Form* of the Clause, by the inceptive relator *that*, and by the *Quotation*.

1. *Meaning.* The *songs*<sup>3</sup> she used to sing, she ne'er will sing again.

She ne'er will sing again the *songs*,<sup>3</sup> which [*songs*<sup>3</sup>] she used to sing.

In ex., 1, the relation of the D. Obj. *songs*, to the pred. *sing*, will *sing*, is shown logically, or by its meaning only.

2. *Position.* Asa sees *Anna*<sup>3</sup>. Anna sees *Asa*<sup>3</sup>.

3. *Meaning.* The "glorious old banner"<sup>P 3</sup> shouted the soldiers.

4. *Position.* The soldiers shouted "the glorious old banner."<sup>P 3</sup>

5. *By Form of Cl.* The lady desired (the girl to read the story.)<sup>Cl. 3</sup>

In the Cl. 1st Obj., *the girl to read the story*, the relation of the pred., *read*, to its subject, *girl*, is shown by the relator, *to*. This *Form* of the clause, and its *Position* shows that the clause itself is the First Obj. of the pred., *desired*.

6. *By the inceptive, that.* The lady desires that (the girl sings the song.)<sup>Cl. 3</sup>

The relation of the D. Obj., *the girl sings the song*, is shown by the inceptive relator, *that*, to the predicate, *desires*.

7. *By Quotation.* Nathan said unto David, "Thou art the man."<sup>Cl. 3</sup>

### *Selection of Direct Objects.*

3. According to definition, the Direct Object must name the third primary idea or receiver; hence, we have the following;—

RULE. *Take the name of the receiver for the direct object of a predicate in the active voice.*

1. Sebastian Cabot first discovered the eastern *coast*<sup>3</sup> of North America.

## TABLE.

	Subject.	Predicate.	D. Object.	Relator.	Ind. Obj.
<i>Act'y Cons'd.</i>	Ex'r or Act'r	Active V.	Receiver.	Relation.	Sub. I.
<i>Act'y Cons'd.</i>	Actor.	Active V.		Relation.	Sub. I.
<i>Pass'y Cons'd.</i>	Receiver.	Passive V.		Relation.	Ac't. or S. I.



In this Table, we see, *first*, that sentences expressing thoughts of two parts, and, also, sentences passively constructed, cannot have Direct Objects; and *second*, that the name of a receiver must be used either as a Subject, or as a Direct Object.

ERRORS. Examples frequently occur, in which a sentence appears to have two, or more First Objects, when, in reality, one of these is a First Object, and may always be known by the fact, that it names the receiver of the action; while the other is a Second Object, whose relator is understood. (See *Relators*, Second Objects.)

2. William sent a book<sup>3</sup> to Jane. William sent [to] Jane a book. William sent Jane a book.

In this example, *book* is the *first object*; because, it names the receiver of the action, *sent*, and is used in a sentence actively constructed to limit, etc., while *Jane* names an idea subordinate to the action, *sent*. *Book* receives the action, *sent*; while, Jane receives the *book*, the thing which is sent.

If the sentence be passively constructed, the difference between these objects becomes more apparent. For, if *book* be used as the subject, our sentence is passively constructed, and correctly. But, if *Jane* be used as the subject, the expression is incorrect. (See *Selection of Subjects*.) Thus:

3. A book was sent to Jane by William.

4. *Incorrect*. Jane was sent a book by William.

### *Ellipsis of Direct Objects.*

Direct objects may be omitted by the narrator and understood by the narratee; *first*, in declarative statements and in answers; *second*, when the same Direct Object occurs in two, or more clauses of the same sentence.

RULE. *Generally, in independent clauses, understand the former Direct Object, and express the latter; but, in dependent clauses, express the former Direct Object, and understand the latter.*

1. All animals eat. F S t. All animals eat food. F S T.

It is plain that, if animals eat, they must eat something.

2. Ye shall sow in peace. X Y z.

3. *Independent*. Henry makes [the books] and Joseph sells the books. F S T + F S T.

4. *Dependent*. Joseph sells the books, which [books] Henry makes. 
$$\begin{array}{c} x \ y \ \frac{z}{z (+) \ x \ y \ z} \end{array}$$

5. Farmers raise —— and millers grind the grain.

NOTE. Instead of contracting these sentences, we often put a personator in the place of the second word, to make a pleasing variation of sounds.

6. Farmers raise the grain, and millers grind it.

7. *Contracted.* Prudence heaps up, and prodigality scatters riches.

*Analysis*; Prudence heaps up, and prodigality scatters riches, is a contracted sentence. Its expanded, or uncontracted form is, Prudence heaps up riches, and prodigality scatters riches.

8. *Contracted.* The latter attacked, and the former plundered the town.

9. The rapid increase of the new colony excited and its military array justified the fears of its Spanish neighbors.

10. The ladies saw the child, which you mentioned.

11. The boys saw the man, whom you mentioned. (whom man.)

12. The boys sing —— with the girls, and the girls sing songs with the boys.

13. *Compound Contractions.* The boys and the girls sing songs together.

In ex., 13, the predicate and its direct object are omitted from the first clause, while the relators and second objects, *with the girls, with the boys*, are contracted into the adjunct, *together*.

14. Men cut wood with saws, and men cut wood with axes.

*Comp. Cont'n.* Men cut wood with saws and with axes.

### *Syntax of Direct Objects.*

RULE. *A first noun must follow its predicate; but when a first noun is emphatic, it may be transposed.*

1. O Miser! wilt thou give gold<sup>3</sup>?

2. *Transposed.* Gold<sup>3</sup> wilt thou give, O Miser!

3. While man exclaims "See all things for my use!"

"See man for mine," exclaims the pampered goose.

### *The Logical and Rhetorical Analyses of First or Direct Objects.*

1. Can man number the stars? Man cannot number the stars.

*General Analysis.* Logically, *can man*, etc., is a simple thought of three parts, F S T. Rhetorically, *can man*, etc., is a sentence,

because, etc. It is actively constructed ; because, etc. Its subject is *man* ; its affirmer is *can number* ; its *first object* is the word, *stars*.

*Special Analysis.* *Stars* is the receiver or third primary idea of the thought. It is used as the *first object* of the predicate, *can number* ; because, it names the receiver or third primary idea, and is used in a sentence actively constructed. It is a Word First Object.

2. The men shouted for their battle-cry, "*the glorious old banner*."

*Special Analysis.* Logically, *the glorious old banner*, is a dependent group of ideas, used as the receiver of the action *shouted* ; rhetorically, it is a phrase used as the *first object* of the predicate, *shouted*. It is a Phrase First Object.

### *Errors in the Use of Direct Objects.*

1. Mr. Adams presented a library<sup>3</sup> to the Theological Society<sup>5</sup>.

*Error.* "Mr. Adams presented the Theological Society with a library."

To whom did Mr. Adams present the Theological Society with a library ?

2. The mother wished them to come.

*Error.* The mother wished *for* them to come.

Under relations of Direct Objects, we showed that the relation of a word, or phrase D. Obj. to its predicate, must be shown by its meaning, or by its position ; hence, a relator must not be used to show the relation of a D. Obj. to its predicate. (See Indirect Objects.)

3. The sky is not too bright for [the sky] elevating the human heart.

*Error.* "The sky is not too bright for elevating *of* the human heart."

**SUGGESTION.** When the student has become familiar with Direct Objects, he may review the examples under Subjects, Predicates and Direct Objects. He should also be required to construct sentences having these elements, giving the different Forms and Voices of the Predicate as given in the Conjugation of the Verb. Let these Exercises be both oral and written.

## IV. Relators.

OUTLINE. The SCIENCE of Relators includes ; first, the *Definitions* ; second, the *Relations* ; third, the *Selection* ; fourth, the *Ellipsis* or *Omission*, and fifth, the *Syntax* of Relators.

*Definitions.*

1. A RELATOR is a word naming an idea of relation, and used to show the relation of its subsequent to an antecedent term. (See Phrases, Relators.)

1. *In*<sup>4</sup> the morning sow thy seed. Sow thy seed *in*<sup>4</sup> the morning. X Y Z

Rhetorically, *in*, is a Relator, showing the relation of its subsequent, *morning*, to its antecedent, *sow*. *In* is a Relator ; because, it names an idea of relation and is used to show the relation of a subsequent to its antecedent term.

2. The *top*<sup>4</sup> of the hill is the hill's top or the hill-top. F S

The relator, *of*, relates its subsequent, *hill*, to its antecedent, *top*. *Of* is a Relator ; because, etc.

3. The officer ordered the men *to*<sup>4</sup> bring their guns. F S  $\frac{T}{FST}$

The relator, *to*, relates its subsequent, *bring*, to its antecedent, *men*.

*Relations shown by Relators.*

2. In the English Language, Relators show *three* kinds of Relations ; namely—

SUBSEQUENT  
TERMS.

ANTECEDENT  
TERMS.

*First* ; the relation of a *second* object to its *predicate*.

*Second* ; the relation of an *adjunct* to its *principal*.

*Third* ; the relation of a *predicate* to its *subject*.



NOTE I. In all languages, Relators show the relations of second objects to their predicates. In the Greek and in the Latin, this is their only use. In the French, they are used to show the relation of second objects to their predicates, and of adjuncts to their principal words.

1. *Second Obj. to Pred.* Wealth is sought *by*<sup>4</sup> men.<sup>5</sup> T S F

The Relator, *by*, shows the relation of the second obj., *men*, to the predicate, *is sought*.

2. Wonders have been done *by*<sup>4</sup> "I will try it."

T S F = T S  $\frac{F}{* F S T}$

In ex., 2, the Relator, *by*, relates the cl. I. Obj., *I will try it*, to the predicate, *have been done*.

3. *Adjunct to its Prin.* The den *of*<sup>4</sup> a thief is a thief's den.

The Relator, *of*, relates the adjunct, *thief*, to its principal, *den*.

4. The father *of*<sup>4</sup> the prodigal son was full *of*<sup>4</sup> joy.

In ex., 4, *of*, relates the adjunct, *joy*, to the adjunct, *full*.

5. I have no doubt<sup>3</sup> *of*<sup>4</sup> the boy's losing his book.

In ex., 5, *of* relates the cl., *the boy's losing his book*, to D. Obj., *doubt*.

NOTE II. The word, *of*, is probably the only one which may be used to name the relation of an adjunct to its principal, which is a non-predicate. Other words may appear to be so used, while, in reality, they are not. Thus;—

6. The man, *in* the moon, is all moonshine.

In this example, *in*<sup>4</sup> appears to show the relation of *moon* to *man*; but, in reality, it is the result of a contraction of the sentence, *the man, who lives in the moon*, etc.

7. *Predicate to its Subject.* The couple asked the priest<sup>1</sup> *to*<sup>4</sup> perform<sup>2</sup> the marriage service.

In ex., 7, the Relator, *to*, relates the predicate, *perform*, to the subject, *priest*.

8. For men *to*<sup>4</sup> run at such times is cowardly. It was cowardly for the men<sup>4</sup> to run.

In ex., 8, *to* relates the predicate, *run*, to its subject, *men*.

NOTE III. *To* is the only *relator* which is used to relate a *predicate* to its own subject.

*Selection of Relators.*

3. According to definition, a Relator must name an idea of relation, and relate a subsequent to an antecedent term. Hence, we have the following ;—

RULE. *Take the name of the relation for the Relator, and place it before its subsequent term.*

1. In the beginning, the earth was without form.
2. The horse ran along the road, through the woods, into the field.

NOTE I. The word, *by*, should be used to name the relation of a second object actor to its predicate. The use of the word, *with*, to name this relation is not proper. In some *figurative* expressions, *by* should be substituted for *with*. (See Chap. V., Fig. Lang., *Personification*.)

3. The horse killed the man. The engine killed the man. The man was killed *by* the horse. The man was killed *by* the engine.

In these examples, if *with* be substituted for *by*, we shall have ;—  
The man was killed *with* the horse ; that is, the man and the horse were both killed together, or by the same cause.

The man was killed *with* the engine ; which is nonsense ; unless, something killed both the man and the engine.

4. The enemy slew the people with the sword. The people were slain with the sword by the enemy.

By a rhetorical figure, called *Personification*, the means or instrument with which an act is done is sometimes represented as the actor or doer. Thus, if the instrument, *sword*, be represented as the actor, *enemy*, we would substitute *by* for *with* ; as, the people were slain *by* the sword. In such cases, the name of the actor should not be expressed.

*Ellipsis or Omission of Relators.*

4. A Relator may be omitted by the narrator and understood by the narratee ; *first*, when it relates a second object, and is used in a familiar expression ; *second*, when it relates a *transposed* second object ; *third*, when, after cer-

tain predicates, it relates a predicate to its own subject ; *fourth*, when it is contracted with its object.

1. *Familiar expression.* The boy went home. The boy went [to, or toward] home. My father is [at] home to-day.

2. *Transposed Sec. Obj.* The teacher taught Grammar to<sup>4</sup> his pupils. The teacher taught his pupils Grammar.

NOTE I. The Relator is sometimes omitted, when its subsequent term is placed before the first object. (This omission has led to the error noticed under Selection of first objects.)

3. Asa paid — William the money. Asa paid the money to William.

4. *Certain Pred.* We saw the horses—<sup>4</sup> run. The lady heard the birds—<sup>4</sup> sing.

NOTE II. After certain predicates, such as, *bid, feel, hear, see, let*, etc., the Relator, *to*, may be understood.

5. He bade me—<sup>4</sup> feel another's woe.

6. I felt the ground—<sup>4</sup> shake under me.

7. *Con'd with its Obj.* Henry came *in haste*. Henry came *hastily*. The letter was received *in due time*. The letter was *duly* received.

8. The children ate eagerly. The children ate *in* an eager manner.

9. Heaven from above smiles on the scene beneath.

That is, Heaven from [the sky] above [us] smiles on the scene beneath [it].

### *Syntax of Relators.*

**RULE.** *A Relator must precede its subsequent term ; hence, when the subsequent term is transposed, the relator must be transposed with it.*

1. Heaven hides the book of fate *from*<sup>4</sup> all creatures.

2. Heaven hides *from*<sup>4</sup> all creatures the book of fate.

3. Heaven *from*<sup>4</sup> all creatures hides the book of fate.

4. *From*<sup>4</sup> all creatures, heaven hides the book of fate.

5. *To* whom did you give the book ?

*Incorrect.* Whom did you give the book *to* ?<sup>4</sup>

6. About whom are you talking ?

*Common Error.* Whom are you talking *about* ?<sup>4</sup>

*Errors in the use of Relators.*

1. He was shot from [by] carelessly handling his own pistol.

2. Much time is taken in writing *of* [omit] these exercises.

3. The place is over beyond Jordan. The place is beyond Jordan.

4. The students presented their teacher *with* a new book. (*Corrected.*) The students presented a new book to the teacher. The students presented the teacher a new book.

5. The thief stole the money *of* [from] James.

6. "Specimens of this kind are often *met with*."

*Corrected.* Specimens of this kind are often found. (See Selections of Predicates.)

7. Charles was applied to.

*Corrected.* Somebody applied to Charles. (See Selection of Subjects.)

8. "The second person is the person spoken *to*." The third person is the person spoken *of*." (See Errors in the Selection of Subjects; also Person of Nouns, Chap. IV.)

9. "This subject has been *spoken of*" [mentioned].

SUGGESTION. Students who have become familiar with Relators, may read Prepositions (Grammar, Chap. IV.), before studying Second or Indirect Objects.



## V. Second or Indirect Objects.

OUTLINE. The SCIENCE of Second or Indirect Objects includes; first, the *Definitions*; second, the *Relations*; third, the *Selection*; fourth, the *Ellipsis* or *Omission*, and fifth, the *Syntax* of Second or Indirect Objects.

*Definitions.*

1. A SECOND or INDIRECT OBJECT is a Word, a Phrase, or a Clause naming the actor, or some ideal, (*Idea, Group, Thought,*) subordinate to the action; and used to limit the predicate to which its relation is shown by a relator.

LIT. DEF. The word, *indirect*, signifies not straight through or across.

Anal. INDIRECT. *t*, —; *direc*, = *diarec* (see *direct*); *in* not.

1. Word. Can the stars be numbered by *man*?<sup>5</sup> T S F. The stars cannot be numbered by *man*.<sup>5</sup> T S F.

In ex., 1, *man* is a Second Object actor of the predicate, *be numbered*, to which its relation is shown by the relator, *by*.

*Man* is a Second Object; because, it names a first primary idea or actor and is used to limit its predicate as to the cause by which the action is done.

2. Men dig for *gold*<sup>5</sup> on the *mountains*<sup>5</sup> cold. X Y Z.

The Second Object, *gold*, names the purpose, or cause on account of which men dig; the Second Object, *mountains*, limits the predicate as to the *place*, where men dig.

3. Phrase. The President issued a proclamation for *Thanksgiving-Day*.<sup>P 5</sup>

*Thanksgiving-Day* is a Phrase Indirect Object limiting the predicate, *issued*, as to cause on account of which.

4. Clause Ind. Obj. Many drooping hearts have been cheered by "Trust ye in me."<sup>cl 5</sup> T S F = T S  $\frac{F}{F}$  S

*Relations of Second Objects to Predicates.*

2. The *Relations* of Second or Indirect Objects to their predicates are always named by relators. A Second Ob-

ject limits its predicate as to its *cause by which*, to its *cause on account of which*, to its *quantity, quality, manner, means or instrument, time, place, relation, order*, etc.

1. *Actor or cause by which.* A fort was built in great haste by the *men*.<sup>5</sup>

*Special Analysis.* Rhetorically, *men* is a *second object*, naming the *cause or actor by which* the action was produced.

2. *Cause on account of which.* Students study for the *acquisition*<sup>5</sup> of knowledge.

3. *Respect wherein.* The peach is delicious in its *flavor*<sup>5</sup> and beautiful in its *color*.<sup>5</sup>

4. *Quantity.* The wheat crop of this year exceeds that of last year by many thousand *bushels*.<sup>5</sup>

5. *Manner.* Be steady in your *habits*,<sup>5</sup> firm in your *purposes*,<sup>5</sup> and dignified in your *deportment*.<sup>5</sup>

6. *Means or instrument.* Men buy the materials with *money*,<sup>5</sup> and construct buildings with *materials*<sup>5</sup> and with *tools*.<sup>5</sup>

7. *Time, when.* The United States were declared independent of Great Britain on the 4th *day*<sup>5</sup> of July, in the *year*<sup>5</sup> 1776.<sup>5</sup>

8. *Time, how long.* The Nation suffered many long *years*.<sup>5</sup> The crop ripened in five *months*.<sup>5</sup>

9. *Place.* The man came from the *country*<sup>5</sup> to the *city*,<sup>5</sup> this morning. Conies have holes under *rocks*,<sup>5</sup> on the mountain *sides*.<sup>5</sup>

NOTE I. The relator of a Second Object may be understood. See Ellipsis of Relators.

10. The boy went home. The boy went [to, or toward] home. The men gave—their horses the lash. Jacob made—Joseph a coat of many colors.

### *Selection of Second or Indirect Objects.*

3. According to its definition, a Second Object must name either the first primary idea or actor, or some ideal subordinate to the second primary, hence we have the following ;—

RULE. In a sentence actively constructed, use the name of

*an ideal, subordinate to the action, for a Second Object ; but, in a sentence passively constructed, use the name of the actor, or of an ideal subordinate to the action.*

TABLE.

	<i>Subject.</i>	<i>Pred'e.</i>	<i>D. Obj.</i>	<i>Rel'r.</i>	<i>I. Obj.</i>
Act'y Cons'd.	Actor.	W. or P.		Relation.	Sub. Ideal.
Act'y Cons'd.	Actor.	W. or P.	Rec'r.	Relation.	Sub. Ideal.
Pass'y Cons'd.	Receiver.	Phrase.		Relation.	Actor or Sub. Ideal.

NOTE I. In the construction of a sentence, the name of the actor or first primary idea may be used as the subject, and it may be used as the Second Object, and it must be used in one or the other of these two offices, if used at all.

When the name of the actor is the subject, the sentence is actively constructed ; but, when the name of the actor is the Second Object, the sentence is passively constructed.

When used as a subject, the name of the actor, through the idea which it names, limits our idea of the action ; and, as a subject, controls the construction of the sentence. When used as a *Second Object*, it loses its controlling influence as a subject, and retains its limiting influence only.

1. The houses are built by the *men*, and the food is prepared by the *women*, that comfortable homes may be enjoyed by the children.

NOTE II. Sometimes by a figure of speech called *Personification*, the actions and qualities of an actor or first primary idea are attributed to a subordinate idea. In these instances, the *name* of the subordinate is used as if it were the name of the actor, while the *name* of the actor is not expressed.

2. The enemy slew the people with the sword. The people were slain with the sword by the enemy.

If the *action* of the actor, *enemy*, be attributed to the instrument, *sword*, with which the action was done, the word, *sword*, must be used instead of the word, *enemy*, and we have, for the passive expression of this thought ;—

3. The people were slain *by* the sword.

4. The farmer, with a mowing machine, was cutting the grass. The grass was cut by the farmer with his mowing machine. The grass was cut *by* the mowing machine.

*Ellipsis or Omission of Sec. or Ind. Obj.*

4. Second or Indirect Objects may be omitted by the narrator and may be understood by the narratee; *first*, Second Object (actors); *second*, when the same Second Object occurs in two, or more clauses of the same sentence.

RULE. *Generally understand the former, and express the latter Second Object.*

1. *Sec. Obj. Act'r.* The land was ploughed—. *Z Y x*, or *Z Y*—. *x* understood. The earth was created—.

2. *In two Clauses.* Steam-ships travel over the sea and sailing vessels sail over the sea.

*Contracted Form.* Steam-ships travel and sailing vessels sail over the sea.

3. We have just come [from the town] and you are just going to the town.

4. I saw gold and James saw copper in that place.

5. Charles reads and Jane sings delightfully.

Its expanded, or uncontracted form is — Charles reads delightfully, and Jane sings delightfully; or, Charles reads in a delightful manner, and Jane sings in a delightful manner.

NOTE I. Second Objects with their adjuncts and relators are frequently contracted into a single word; as,—

6. Henry came *in haste*. Henry came *hastily*. The letter was received *in due time*. The letter was *duly* received.

7. The boys behaved *in a very rude manner*. The boys behaved very *rudely*. The teacher spoke *in a pleasant way*. The teacher spoke *pleasantly*.

8. The wall is three feet *in its height*. The wall is, *in its height*, three feet. *In its height*, the wall is three feet. The wall is three feet *high*.

*Syntax of Second or Indirect Objects.*

RULE. *A Second Object noun must follow a first object noun, if there be one; but, when emphatic, a Second Object noun and its relator may be transposed.*



1. George Stephenson invented the railway locomotive engine about the year 1830. The railway locomotive engine was invented by *George Stephenson* about the year 1830.

2. Mr. Jones told about *Alexis shooting buffaloes*.<sup>cl. 5</sup>

3. *Transposed Sec. Obj.* To study<sup>5</sup>, now our steps we turn. Now we to study,<sup>5</sup> turn our steps. Now we turn, to study,<sup>5</sup> our steps. Now we turn our steps to study.<sup>5</sup>

4. Teachers teach Rhetorical Structures to their students. Teachers teach—their students Rhetorical Structures.

NOTE I. The transposition of the *Second* to precede the *First* Object, and the omission of its relator, have led some Grammarians to suppose that these *Second* Objects have thus become *First* Objects; hence, the following erroneous statement,—

“Verbs of teaching, giving, etc., govern two Objectives, the one of a person the other of a thing.”

Did the author of this statement intend that the term, *person*, should include the term, *horses*, in the following example?—

5. The drivers gave [to] their *horses* the lash. The drivers gave the lash to their *horses*.

### *Logical and Rhetorical Analyses of Sec. or Ind. Objects.*

1. At a given *signal*<sup>5</sup>, the forces of the enemy were led from their *camp* into the *plain* by their *general*. T S F.

*General Analysis.* Logically, *At a given signal*, etc., is a Simple Thought of three parts, T S F.

Rhetorically, *at a given signal*, etc., is a sentence, passively constructed. Its principal words are, *forces, were led*. Its relators are, *at, of, from, into, by*. Its *second objects* are *signal, camp, plain, general*.

*Special Analysis.* *Signal*, logically, is an idea subordinate to the action, *were led*; rhetorically, *signal* is a *second object* of the predicate, *were led*, to which its relation is shown by the relator, *at*. It is a *second object*, because it names an idea subordinate to the action, and its relation to the predicate is shown by a relator.

In like manner, analyze *camp, plain*.

*General* is the actor or first primary, and is used as the *second object* (actor) of the predicate, *were led*. *By* shows its relation to the predicate, *were led*. It is a *second object*, because it names the actor or first primary idea, and is used, etc.

2. In the same *year*, Hudson's ship, the *Half-Moon*, was also sent to the *Hudson River* on a like *errand* by the *Company*

*Special Analysis.* *Year*, rhetorically, is a *second object*, showing the *time* of the action *was sent*; *in* shows its relation. It is a *second object*, because, etc.

*River* is a *second object*, showing the *place whither* of the action, *was sent*. Its relation is shown by *to*.

*Errand* is a *second object*, showing the *cause on account of which* the action was done. It is the subsequent term of the relator, *on*.

*Company* is a *second object* (actor), showing the *cause by which* the action was done. Its relator is *by*.

3. Mr. Adams presented a watch with its chain to his son.

*Error.* Mr. Adams presented the Theological Society with a library. [To whom did he present them?]

In this ex., the error consists in taking the name of the receiver, *library*, of the action, *presented*, as an Indirect Object related to its predicate by, *with*, and taking the name of an idea subordinate to the predicate, *presented*, as a Direct Obj.

*Corrected.* Mr. Adams presented a library to the Theological Society.

SUGGESTION. Students, who have become familiar with Second or Indirect Objects, may read Second Object Nouns, the Case of Second Object Clause Nouns and the Case of its subject before commencing Adjuncts.

## VI. Adjuncts.

OUTLINE. The SCIENCE of Adjuncts includes ; first, the *Definitions* ; second, the *Relations* ; third, the *Selection* ; fourth, *Ellipsis* or *Omission*, and fifth, the *Syntax* of Adjuncts.

### *Definitions.*

1. An ADJUNCT is a *Word*, a *Phrase*, or a *Clause* naming a subordinate ideal (*Idea*, *Group*, *Thought*), and is used to limit or to lessen the meaning of a subject, of a predicate, of an object, or of another adjunct ; and, sometimes, to relate its principal to the same element in another clause.

LIT. DEF. The word, *adjunct*,\* means that which has been joined to [something].

Anal. ADJUNCT. *t* — ; *junc*, is, or has been joined, yoked, *ad*, to [something].

1. *Adjuncts of Sub.* The<sup>6</sup> lofty<sup>6</sup> summit of the<sup>6</sup> mountain<sup>6</sup> was visible.<sup>6</sup> The<sup>6</sup> mountain's<sup>6</sup> lofty<sup>6</sup> summit was visible.<sup>6</sup>

In ex., 1, *the*, *lofty*, *mountain*, *visible*, *mountain's*, are Adjuncts of the subject, *summit*. They are Adjuncts ; because, they name ideas subordinate to the principal idea, *summit* ; and are used to limit or to lessen the meaning of the subject, *summit*.

2. *Ad. of Cl. Subj.* For one to eat is good,<sup>6</sup> and for one to drink is good<sup>6</sup> and comely.<sup>6</sup> For one to eat and to drink is good<sup>6</sup> and comely.<sup>6</sup>

In ex., 2, the elements, *good*, *comely*, are adjuncts of the clause subjects, *for one to eat*, *for one to drink*.

3. *Ad. of Pred.* The boat came near<sup>6</sup> [to] the dock and was tied fast<sup>6</sup> to a post.

*Near* is an Adjunct of the predicate, *came*. *Fast* is an Adjunct of *was tied*.

---

\* Suggestions for an Objective Oral Lesson in Adjuncts, together with exercises, etc., may be found in Chap. III. of the *First Course*, which see.

NOTE I. The difference, between an Adjunct of a Predicate and an Object of a Predicate, is this,—

An Adjunct names a subordinate idea, and is related to its predicate by *meaning*, by *position*, or by both.

A Direct Object names the third primary idea, and is related to the predicate by meaning and by position.

An Indirect Object names a first primary, or a subordinate idea and is related to its predicate by a relator.

4. *Ad. of D. Obj.* The traveller saw the<sup>6</sup> lofty<sup>6</sup> summit of the mountain.<sup>6</sup> The traveller saw the<sup>6</sup> mountain's<sup>6</sup> lofty<sup>6</sup> summit.

5. *Ad. of Phrase D. Obj.* The lady sang the<sup>6</sup> dear<sup>6</sup> old<sup>6</sup> "Home, sweet Home."

6. *Ad. of Ind. Obj.* The boys ran in eager<sup>6</sup> haste. Men gather crops in harvest<sup>6</sup> time.

7. *Ad. of Clause of Ind. Obj.* The air was filled with the<sup>6</sup> jubilant,<sup>6</sup> "We will have a holiday," by the exulting<sup>6</sup> boys.

8. *Ad. of Adjunct.* The very<sup>6</sup> attentive guide very<sup>6</sup> soon brought the strangers to the much<sup>6</sup> desired Inn.

9. *To rel. its prim. to same elm't in another cl.* This [tree] is the tree, which<sup>6</sup> [tree] bears pippins.

In this ex., *which* is an adjunct of the subject, *tree*, in the cl., *which tree bears pippins*, and also shows that its subsequent term, *tree*, is the same in meaning, as its antecedent, *tree*, in the clause, *this is the tree*.

2. A RELATIVE ADJUNCT is an Adjunct which relates its principal as its subsequent to the same element in another clause as its antecedent; and thus shows that its own clause is an adjunct of its antecedent term.

1. Do you see that tree at which<sup>6</sup> [tree] I am pointing.

*Which* is a Relative adjunct showing that its subsequent, *tree*, is logically the same as its antecedent, *tree*, in the clause, *Do you see that tree*; and, also, shows that the clause, *at which* [tree] *I am pointing*, is a Relative adjunct clause of *tree*, its antecedent term.

2. The lady who<sup>6</sup> [lady] sings so well, will be here this evening.

The Relative adjunct, *who*, shows that the whole clause, *who* [lady] *sings so well*, is a Relative adjunct clause of its antecedent, *lady*.

NOTE I. A word formed by contracting a relator with its second object is sometimes called an *Adjunct of its predicate*. For convenience this may be done; but it is not true in fact; thus—



3. The men came in<sup>4</sup> haste.<sup>5</sup> The men came hastily.<sup>6</sup>

For convenience, *hastily*, may be described as an *Adjunct*, related by meaning, or by position, to the predicate, *came*; but, if accuracy be required, *hastily*, must be described as a second object and its relator, contracted from *in haste*, etc.

*Relations of Adjuncts to their Principals.*

3. The relations of Word and Phrase Adjuncts to their Principal elements may be shown; *Logically* or by *meaning* only, and *Rhetorically*; first, by *position only*; second, by a Relator; third, by an *apostrophe* [''] or by a *hyphen* [-]. Relations of Cl. Ad. to their principal elements are shown by a Relator, or by a Relative Adjunct.

1. *Meaning only.* Oh, maiden fair,<sup>6</sup> where art thou going?

2. *Position only.* What is the difference between a horse<sup>6</sup> chestnut and a chestnut<sup>6</sup> horse?

3. *By a Relator.* The parents of these children<sup>6</sup> are very fond of wealth.<sup>6</sup>

The ad., *children*, is related by the relator, *of*, to the subject, *parents*. The ad., *wealth*, is related to the ad., *fond*, by the relator, *of*.

4. *Cl. Ad. related by OF.* A person told the story of<sup>4</sup> *Alexis' shooting buffaloes*.<sup>Cl. 6</sup>

*Alexis' shooting buffaloes* is a Relative Cl. Adjunct related to its principal, *story*, by the relator, *of*. Hence, these Clauses are called *Relative Clause Adjuncts*.

5. *Relative Ad.* The ship, which<sup>6</sup> [ship] sailed this morning carried the goods that<sup>6</sup> [goods] I sent.

Rhetorically, *which*, is an adjunct related by position only to its principal, *ship*, and also shows that the whole clause, *which ship sailed this morning*, is a Relative Adjunct Clause of *ship*, in the clause, *the ship carried the goods*. Rhetorically, *that*, is a Relative Ad. joining *goods*, the subject of its own cl., to *goods*, the object of the preceding cl., thus showing that the clause, *that* [goods] *I sent*, is a Rel. Ad. Cl. of *goods*, in the cl., *carried the goods*.

6. *Cl. Ad. rel'd by Rel. Ad.* The men, who<sup>6</sup> [men] came to-day, will be here to-morrow.

7. *By an Apostrophe.* Ellen's<sup>6</sup> friends are members of the Mechanics'<sup>6</sup> Society.

8. *By a Hyphen.* The boot<sup>6</sup>-jack was lying on a very careless man's box of fishing<sup>6</sup>-tackle.

NOTE I. The *Grammatical Relations* of Adjuncts are given under Adjunct Nouns, Adjectives, and Adverbs in Chap. IV.

### *Selection of Adjuncts.*

4. According to definition an Adjunct must name an Ideal subordinate to a primary, or to another subordinate idea; hence—

RULE. *Take as Adjuncts the names of Ideals, having subordinate relations to the ideas named by their principal elements, and express their relations by the means shown under the relations of Adjuncts.*

1. The very beautiful plumage of the various birds of the tropical regions of the earth presents a great variety of brilliantly varied colors.

*The* is an adjunct, naming a subordinate idea having an incidental relation to the subject, *plumage*; *very* is an Ad. naming a subordinate I., having a *natural* relation to the idea, *beautiful*; *beautiful* is an Ad., etc.

2. The winter<sup>6</sup> apples are in the cellar. A pound<sup>6</sup> cake is on the table. A cart<sup>6</sup> horse is in the stable.

*Winter* is an adjunct naming a subordinate idea having an *artificial* relation to its prin. idea, *apples*. (See Relations of Ideas, Chap. I.)

3. The first building is John's house, the second building is the house of John's father.

NOTE I. Sometimes a word is used simply to commence an expression, with or without any definite logical use. A word so used is called an *Inceptive Adjunct*, and is said to be used *Inceptively*; that is, *to make a beginning*. Sometimes, also, a word is used to fill out a statement. A word so used is called an *Expletive Adjunct*, and is said to be used *Expletively*; that is, *to fill up*.

Inceptives and Expletives should be used with great caution, as they are seldom necessary, are generally inelegant, and always obscure the narration.

4. *There* is a man here.

*Correct Form.* Here is a man.

5. How many acres are *there* in this field?

*Correct Form.* How many acres are in this field?

6. How many trees are *there* in that lot?

### *Ellipsis or Omission of Adjuncts.*

5. An Adjunct may be omitted by the narrator and may be understood by the narratee; first, in familiar expressions; second, when the same Adjunct occurs in two, or more clauses of the same sentence.

1. *Familiar ex.* Which of these apples is sweet, the red, or the green one? *Ans.* The red apple.

2. *In two, or more Cl.* Good farms, good crops, good water and good society, are found in the Western country. Good farms, crops, water and society are found in the Western country.

3. The knife is worth a dollar. The knife is the worth of a dollar.

NOTE I. Sometimes, a word, formed by contracting an adjunct of a second object and their relator, is described as an adjunct of the predicate.

4. The king received the ambassadors in a gracious manner. The king received the ambassadors graciously. (See Ellipsis of Second Objects.)

### *Syntax of Adjuncts.*

RULE I. *Adjuncts, related by meaning only; or by position only to Subjects, or to Objects, generally precede their principal.*

1. The all-wise<sup>6</sup> and benevolent<sup>6</sup> Creator has provided all<sup>6</sup> these<sup>6</sup> good<sup>6</sup> things.

*First Exception.* When several attributes of the first term are compared with the same attributes in the second term.

2. This apple is sweet<sup>6</sup>, mellow<sup>6</sup>, and juicy<sup>6</sup>.

In this example, the attributes, *sweet*, *mellow*, and *juicy*, are compared with the same attributes in an indefinite number of apples.

3. This apple is sweeter<sup>6</sup>, mellow<sup>6</sup>, and more juicy<sup>6</sup> than the other<sup>6</sup> apples.

4. This apple is the sweetest<sup>6</sup>, the mellowest<sup>6</sup>, and the most juicy<sup>6</sup> [apple] of all these<sup>6</sup> apples.

*Second Exception.* When the Adjunct would interfere with the directness, or distinctness of the expression.

5. Henry is a true gentleman, *quiet* in his deportment, *pleasant* in his address, and *social* in his habits.

*Third Exception.* When we would make the Adjunct more prominent, or emphatic.

6. God is a spirit, *infinite, eternal, unchangeable*, etc.

*Fourth Exception.* When the affirmer helps to show the relation of the Adjunct to its Subject.

7. The bolts, having become *loose*, were made *tighter*.

8. The sky looks cold and dreary, while the blast is strong and bitter.

*Fifth Exception.* In many instances, the Adjunct may precede, or it may follow the noun, at the pleasure of the narrator.

9. This is a large, commodious, and elegant building. This building is large, commodious, and elegant.

**RULE II.** *Generally, an Adjunct of a word predicate must follow the predicate, but an Adjunct of a phrase predicate must follow the first auxiliary predicate.*

10. *Ad. of Word Pred.* The letter came duly.<sup>6</sup> We came here hastily.<sup>6</sup>

11. *Ad. of Phrase Pred.* The letter has duly<sup>6</sup> come to hand. We have hastily<sup>6</sup> come here.

**NOTE I.** Rules I. and II. are general Rules to which there are many exceptions, among which are the following ;—

*First Exception.* When an Adjunct is emphatic, it is placed at the beginning of a sentence ; as, the Adjunct, *generally*, in the Rule given above.

*Second Exception.* When the sentence can be made more euphonic, the Adjunct may be *transposed*.

12. Fortunately, he had already left the room. He had, fortunately, already left the room. He had already left the room, fortunately. He had fortunately left the room already. Already he had fortunately left the room, etc.

**RULE III.** *An Adjunct which is used as an adjunct of another Adjunct, must precede its principal element.*



13. Each student was very eager to win the most honorable position in the class ; hence, all sought it more earnestly than before.

RULE IV. *An Adjunct related by an apostrophe, or by a hyphen must precede its principal element.*

14. Ellen's sister's husband's father owns the Merchants' Exchange-Hotel.

RULE V. *An Adjunct related by a Relator, or by a Relative Adjunct, must follow its principal element closely.*

15. The general of the army<sup>6</sup> led the troops. The general of the king's army<sup>6</sup> led the troops.

16. The ladies had read the criticism of the picture of Church's "Heart of the Andes." <sup>P 6</sup>

17. Many boys have heard the story of Washington's cutting his father's cherry tree. <sup>cl 6</sup>

18. Then one Hugo, who<sup>6</sup> was only a serf, began to say unto his master. (*Error.*) Then one Hugo began to say unto his master, who<sup>6</sup> was only a serf.

In the first example, Hugo is the serf ; in the second, the master is the serf.

*Exception.* Sometimes, for emphasis, or for convenience, the Relative Adjunct may precede its antecedent.

19. To whom,<sup>6</sup> and for what,<sup>6</sup> I divulge the following narrative, will appear in the sequel. The person, to whom I divulge the following narrative, and the purpose, for what, I divulge the following narrative, will appear in the sequel.

20. Whose<sup>6</sup> fan is in his hand, he will thoroughly purge his floor. He, whose<sup>6</sup> fan is in his hand, will, etc.

21. *Error.* Behold, I have taken upon me to speak unto the Lord, who am but dust and ashes. (*Corrected.*) Behold, I, who am but dust and ashes, have taken, etc.

### *Logical and Rhetorical Analyses of Adjuncts.*

1. The<sup>6</sup> first<sup>6</sup> well<sup>6</sup> directed<sup>6</sup> effort frequently<sup>6</sup> produces the<sup>6</sup> greatest<sup>6</sup> event of a<sup>6</sup> man's<sup>6</sup> life<sup>6</sup>. F S T

Logically, *the* is a subordinate idea of position, having an in

cidental relation to its principal, *effort*. Rhetorically, *the* is used as an adjunct, related by position, to the subject, *effort*.

Logically, *greatest* is a subordinate idea of quantity, having a natural relation to its principal, *event*. Rhetorically, *greatest* is an adjunct related by position to the D. Obj., *event*.

Logically, *man's* is a subord. i. of possession, having an artificial relation to the adjunct, *life*. Rhetorically, *man's* is an adjunct related by an apostrophe to its prin., *life*.

Logically, *life* is a subord. idea of possession, having an artificial relation to its prin., *events*. Rhetorically, *life* is an adjunct, related by the relator, *of*, to the D. Obj., *events*.

*A man's life* may be analyzed as a phrase adjunct, having an artificial relation to its prin., *event*.

*Frequently* may be analyzed as a *contracted* second object; or, as a second object *adjunct*; or, as an *adjunct in form*, and a second object in its *meaning*. Finally, no difficulty is involved by calling contracted second objects, *Adjuncts* of their predicates.

2. The old man thought of the home<sup>5</sup> of his childhood.<sup>6</sup>  
The old man thought of his childhood's<sup>6</sup> home<sup>5</sup>.

In this example, *home* is a second object of the pred., *thought*, while *childhood* is an *adjunct*, because the antecedent, *home*, is not a predicate.

### *Errors in the Use of Adjuncts.*

If *good* or *great* be used as an Adjunct, its principal must be a Subject, an Object, or an Adjunct related by *of*, or an apostrophe.

*Correct.* Very many<sup>6</sup> pupils came.

*Error.* A good many<sup>6</sup> pupils came. A great many<sup>6</sup> pupils came.

*Correct.* She behaved very nicely.

*Error.* She behaved very nice.

*Correct.* This is the better of the two.

*Error.* This is the best of the two.

*Correct.* The first two girls may stand.

*Error.* The two first girls may stand.

*Correct.* Excellent bread. Good potatoes. Delicious peaches. Fine clams. This is a disagreeable flavor, an offensive odor. Pretty carpet.

*Errors.* Splendid bread. Lovely potatoes. Grand, good peaches. Exquisite clams. "Jenny Lind clams!" This is a horrible flavor, an awful odor. Sweet carpet.

6. Adjuncts according to the ideas which they name,

limit their principal elements as to *quantity, quality, manner, means or instrument, time, place, relation, etc.*

(*In describing the following Adjuncts, the student should classify the idea, and, also, name its relation to its principal.*)

### Quantity.

7. QUANTITY embraces extension, or size, number, weight, ratio, etc.

1. Two heads are better than one [head].

*Special Analysis.* *Two*, logically, is a subordinate idea of *quantity*, having a natural relation to its principal, *heads*; rhetorically, *two* is used as an adjunct of the subject, *heads*.

2. Little waste makes great want.
3. "Think twice and speak once."
4. "A man is a man for all that" [thing].
5. Many things lawful are not [things] expedient.

### Quality.

8. QUALITY embraces such properties as color, sound, odor, flavor, temperature, form, exercise, etc.

1. A pleasant sound delights the ready ear.

*Special Analysis.* *Pleasant* is a subordinate idea of *quality*, having a natural relation to its principal, *sound*; and is used, in the sentence, as an adjunct of the subject, *sound*.

2. A foolish woman is clamorous.
3. A bright red color contrasts beautifully with the deep green color of the grass.

### Manner.

9. MANNER embraces how, in what way, etc.

1. He assented cheerfully.

*Special Analysis.* *Cheerfully* is a subordinate idea of *manner*, having a natural relation to its principal, *assented*; and is used, in the sentence, as an adjunct of the affirmer, *assented*.

2. The pupils behaved properly.

*Time.***10.** TIME embraces duration, when, then, etc.1. The work was finished *seasonably*.

*Special Analysis.* *Seasonably* is a subordinate idea of *time*, having a natural relation to its principal, *was finished*; and is used, in the sentence as an adjunct of the predicate, *was finished*.

## 2. Formerly a guide-post had been erected on this very spot.

## 3. It was then. It is now. It shall be hereafter.

*Order.***11.** ORDER embraces succession, rank, degree, etc.1. Those who came *first*, left *last*.

*Special Analysis.* *First* is a subordinate idea of *order*, having an incidental relation to its principal, *came*; and is used, in the sentence, as an adjunct of the affirmer, *came*.

## 2. The upper town is on the top of the hill.

## 3. The lower town is at the foot of the hill.

*Place.***12.** PLACE embraces locality, position, point, etc.1. *Here* is the spot. *There* is your hat.

*Special Analysis.* *Here* is a subordinate idea of *locality*, having an incidental relation to its principal, *is*; and is used, in the sentence, as an adjunct of the affirmer, *is*.

2. *This* book belongs to *that* pupil. *These* books belong to *those* pupils. *This* book belongs to me.

*Special Analysis.* *This* is a subordinate idea of *place*, having an incidental relation to its principal, *book*; and, is used as an adjunct of the subject, *book*.

*Relation.*1. *Question.* Whose book is this? *Answer.* This book is mine.

*Special Analysis.* *Whose* names a subordinate idea of the *relation*



between its principal, *book*, and the repetition of the idea, in another thought, used as an answer to the question. It is used as an *adjunct* of the subject, *book*.

2. *Which* hat is mine? This hat is yours.
3. *What* [thing] do you wish? I wish my hat.
4. *Where* did you go? I went to town.
5. *When* did you return? I returned this morning.
6. *Which* of these roads leads to Boston? This road

leads to Boston.

*Which* is a *relative adjunct*, whose *consequent* or *subsequent* is *roads*. It also refers to its *antecedent*, *road*, in the sentence, *this road leads to Boston*.

7. Here is a haystack. There is a cornfield.
8. There is a cart-horse before a horse-cart.

## VII. Personators.

OUTLINE. The SCIENCE of the Personator includes; first, the *Definitions*; second, the *Relations*; third, the *Selection*; fourth, the *Ellipsis* or *Omission*, and fifth, the *Syntax* of Personators.

1. A PERSONATOR is a word or a phrase naming an actor, a receiver, or a subordinate ideal, (Idea, Group, Thought,) and used for ease, for euphony, or for emphasis, instead of a word, a phrase, or a clause, whose relation to the narration is shown by the Personator.

LIT. DEF. The word, *personator*, means the office of one who speaks through\* [something].

Anal. PERSONATOR. or, office of; (a) *t*, that which; *son*, sound, speaks; *per*, through, by.

2. The word, phrase, or clause, in whose place the Personator stands, is called the *Principal*, the *Precedent* or the *Antecedent* of the Personator.

1. *Primitive Word Per'r.* What did John do with Jane's books? Ans. He<sup>71</sup> put them<sup>73</sup> with his own<sup>76</sup> into her<sup>78</sup> brother's desk.

*He*<sup>71</sup> is a Personator of the subject, *John*, and shows that its principal or precedent, *John*, is neither the narrator, nor the narratee. *He* is a personator; because, it names an actor, and is used for euphony in the place of a word, whose relation to the narration is shown by the personator, *he*.

N. B.—*He* is numbered<sup>71</sup>, because it is a *Personator*, and is numbered,<sup>71</sup> because it is a Personator of a *subject*. In like manner, *them* is marked,<sup>73</sup> because it is the Personator of a *Direct Object*, etc.

---

\* Anciently, play-actors wore masks, resembling the persons whose characters they represented; hence, speaking a part through a mask came to be called, *personating a character*. As the actor spoke through his mask, so, by comparison, a word seems to speak through another word, representing it and standing in its place.

*Them* is a Personator of the Direct Object, *books*, showing that its precedent, *books*, is neither the narrator, nor narratee.

2. *Derivative Word Per'r.* The king, *himself*,<sup>71</sup> comes to-day, let the people take heed to *themselves*.<sup>75</sup>

Himself is a Derivative Personator of the subject, *king*, with which it is used for emphasis, or repetition. Hence, it is used synonymously, or in apposition with the subject, *king*. The king, the king comes to-day, etc., etc.

3. *Phrase Person's.* *I*,<sup>71</sup> *myself*,<sup>71</sup> will tell to *thee*, *thyself*,<sup>75</sup> what these men, themselves, said of their own business.

*I, myself*, is a Phrase Personator of the subject, and shows that its principal is the name of the narrator. It is used both for euphony and for emphasis.

*Thee, thyself*, is a Ph. Per'r. of an Ind. Obj. (not expressed), and shows that its antecedent is the name of the narratee.

4. *It*<sup>71</sup> shall come to pass that men will believe you. That men will believe you, shall come to pass.

*It*, personates the clause subject, *men will believe you*.

NOTE I. Personators are not absolutely necessary in the construction of a sentence; nevertheless, they are convenient for the narrator, and pleasing to the narratee. Children learn the use of the Personator very slowly; because, its use is so artificial. Hence, we often hear, "Harry wants Harry's stick," instead of "*I* want *my* stick."

### *Relations of Personators to their Principals or Precedents.*

3. The Relation of a Personator to its Principal is shown by its *Person*, which is the name given to the means by which a Personator shows, that its Principal names the narrator, or names the narratee, or names neither of them.

4. Personators, by their *forms*, show *three* Persons of their Principals, called the *First*, the *Second*, and the *Third* Persons.

5. Personators showing the *FIRST* Person are those which show that their Principals name Narrators (Speakers or Writers). They are *I, me, my, mine, we, us, our, ours*.

1. *First Person.* Harry says "*I*" have with me<sup>75</sup> *my*"

books, and they are mine."<sup>76</sup> The boys say "We"<sup>71</sup> have with us<sup>75</sup> our<sup>76</sup> books, and they are ours."<sup>76</sup>

The Personator, *I*, shows that its principal, *Harry*, has the First Person, or names the narrator. In like manner, describe *me*, *my*, etc. (See Grammar, Declension of Pronouns.)

6. *Personators showing the SECOND Person are those which show that their Principals name Narratees (Hearers or Readers). They are Thou, thee, thy, thine, ye or you, your, yours.*

2. *Second Person.* Mary says to Jane "*Thou* hast with *thee*, *thy* fan, it is *thine*;" or "*You* have with you, your fan, it is yours." They say to the men "*Ye* have with you, your arms, they are yours."

*Thou* is a Personator of the subject, *Jane*, and also shows that, *Jane*, its Principal, has the Second Person, or names the narratee.

7. *Personators showing the THIRD Person are those which show that their Principals name neither Narrators nor Narratees. They are He, him, his, she, her, hers, it, its, they, them, their, theirs.*

3. The man, himself, was the partner of his wife's uncle.

4. Are you all in your places? We are all in our places.

5. Are they correct in their opinions of themselves?

6. Do I attend to my business? Dost thou attend to thy business? Does he attend to his business? Do they attend to their business?

### *Selection of Personators.*

8. In the Selection of Personators, little, or nothing is left to the choice of the narrator. In some cases he may, or may not use a Personator, as he chooses, while in other cases he must use one; as in the 1st Ex. The elements, which may be used as Personators, are fixed by custom, each one showing a certain person, and, generally, some other attribute of its principal or precedent term; hence, we have the following;—

RULE. *Take from the list of elements so used, that word or*



*phrase, which shows the person of its principal, and, if possible, one or more of its other attributes.*

1. *Jane* says to *Mary* about her brother “ (*Jane*<sup>1</sup>) *I*<sup>1</sup> saw (*Mary*<sup>3</sup> *you*<sup>13</sup> and (*your brother*<sup>3</sup>) *him*. ”<sup>13</sup>

*Jane*,<sup>1</sup> names the narrator (first person), means but one, and is the subject ; hence, it must be personated by *I*, which, as a personator always shows, that its principal has the first person, means but one, and is a subject.

*Mary*, names the narratee, means but one, and is a first object ; hence, it may be personated by *thee*, which shows that its principal has the second person, means but one, and may be an object, or a subject ; or, *Mary* may be personated by *you*, which shows that its principal has the second person, means one, or more than one, and may be used as a subject, or as an object.

*Brother* is the name of a male, has the third person, means but one, and may be used as a subject, or as an object ; hence, it must be personated by *him*, which shows that its principal names a male, has the third person, means but one, and has the office of an object, or of a subject.

NOTE I. When an emphatic personator is used with an element, they are logically the same, and hence, are used in apposition or synonymously, and are *co-ordinate* elements, while an adjunct element is subordinate to its principal. Hence, an “ Adjective Pronoun ” is an impossibility.

2. The man himself<sup>11</sup> will be here this<sup>6</sup> day.

### *Ellipsis or Omission of Personators.*

9. The narrator may omit and the narratee may understand a personator, when the same personator occurs in two, or more clauses of the same sentence.

1. These men come and they go, they dig, they sow, they reap, they thresh. These men come and go, dig and sow, reap and thresh.

NOTE I. When a subject, naming the narratee, is omitted, its place is usually supplied by a personator ; thus, *Go in peace*, is amplified, *Go thou in peace*, or *Go ye in peace*. Generally, it is better to describe *go*—as the predicate of—the name of the narratee.

### *Syntax of Personators.*

RULE I. A PERSONATOR must stand in the place of the element, which it personates.

1. The boy took the girls' books and the boy put the girls' books with the boy's own books into the narrator's brother's desk, and the narratee saw the boy do these things.

2. The boy took the girls' books, and [he] put their books, with his own books, into my brother's desk, and you saw him do these things.

3. Behold, the people, the people rise to vindicate their rights.

4. Behold, the people themselves rise to vindicate their rights.

RULE II. *When both the Personator and its Principal are expressed the Principal must be considered as explanatory of the Personator, and therefore in apposition with the Personator.*

5. He, the witness, had not seen her, the woman, since the transaction.

RULE III. *An Emphatic Personator must follow the element with which it is used, except it Personate an adjunct.*

6. I, Paul, myself, write these things with mine own hand.

NOTE I. The student should notice that a *Personator* always stands in the place of its principal or antecedent, while an *Adjunct* has its place near the place of its principal; hence, the use of an element as an "*Adjective Pronoun*" is an absolute impossibility.

### *Logical and Rhetorical Analyses of Personators.*

1. *Teacher.* What did John do with Jane's books?  
*Pupil.* He put *them* with *his own* into *her* brother's desk.

*Special Analysis.* Logically, *he* is the actor; rhetorically, *he* is the *personator* of the subject, *John*. *He* is a *personator*, because it names the actor, and is used in the place of a subject.

*Them* names the receiver, and is used as the *personator*; because, etc.

*His* names an idea subordinate to *books*, and *personates John's*, an adjunct of *books*.

*Her* names an idea subordinate to *brother's*, and *personates Jane's*, an adjunct of the adjunct, *brother's*.

Without personators, this example reads as follows;—

2. John put Jane's books with John's into Jane's brother's desk.

*Errors in the use of Personators.*

FIRST ERROR. The first error in the use of Personators is the attempt to use a personator as an adjunct; as, *them* men, *them* horses, *them* things. (*Corrected*) *these* or *those* men, *these* or *those* horses, *these* or *those* things.

SECOND ERROR. Placing a Personator between a subject and its predicate; as Mary, *she* said it; the tree, *it* grows. (*Corrected.*) Mary said it, the tree grows, etc.

THIRD ERROR. Using a Personator when it is neither more convenient nor euphonious than its principal. In these instances, the Personator frequently renders the expression ambiguous.

1. *Teacher.* What is the Earth? *Pupil.* *It* is the planet, etc., meaning *the Earth* is the planet, etc.

FOURTH ERROR. *Usage*, no matter how prevalent, no matter how ancient, can never sanction or even make good the expression, *It is me*; because, we must not say, *Me is it*, as the equivalent of *I am it*, or its equivalent, *It is I*. (See Grammar, *Cases of Subjects*.)

2. Was it I? It was I. Can it be? It can be. Is it I? It is I.

SUGGESTION. When the student has become familiar with Personators, he may read with profit, and discuss with the Teacher, what he reads, about Pronouns in Chap. IV.

## VIII. Connectors.\*

OUTLINE. The SCIENCE of Connectors includes; first, the *Definitions*; second, the *Connections*, and *Relations*; third, the *Selection*; fourth, the *Ellipsis* or *Omission*, and fifth, the *Syntax* of Connectors.

1. A CONNECTOR is a word, either naming a connection and used to join co-ordinate clauses, or naming a subordinate relation and used to join a subordinate clause to a predicate.

LIT. DEF. The word, *connector*, means the office of that which ties together.

Anal. CONNECTOR. *tor*, office of that which; *nec* = *nex*, ties, binds; *con*, together.

1. He shook the fragment of his blade, and<sup>s</sup> he shouted, "Victory." 1 2 3 + 1 2 3

Rhetorically, *and* is a connector joining the clause, *he shouted, Victory*, to its co-ordinate clause, *he shook the fragment of his blade*. *And* is a connector; because, it names a connection and is used to join co-ordinate clauses.

2. Stay here until<sup>s</sup> I return.

*Until* is a connector joining the subord. cl., *I return*, to the predicate, *stay*. Formula;  $f S = f \frac{S}{S * F S}$ . Translation; *f*, subject, name of narratee understood; *S*, stay here until I return; = *S*, stay here; +, until; *F*, I; *S*, return.

3. We contributed gold and silver and food and clothing to the sufferers.

NOTE I. For convenience, Connectors naming *connections* are called *Co-ordinate* Connectors; and Connectors naming *subordinate relations* are called *Subordinate* Connectors.

Thus, in ex., 1, *and* is a *Co-ordinate* Connector; because, it names a *connection*; while, in ex., 2, *until* is a *Subordinate* Connector; because, it names a *subordinate relation*.

---

\* Suggestions for an Objective Oral Lesson in Connectors, together with exercises, etc., may be found in Chap. III. of the *First Course*, which see.



*The Connections and the Relations of Connectors.*

2. The Connections shown by the Co-ordinate Connectors are; *first*, the connection of an effect to its cause; *second*, the connection of two clauses by their resemblance; *third*, the connection of two clauses by their contrast, and *fourth*, the correlations between a connector and an adjunct.

1. *Cause and Effect.* We will rejoice *and* be glad, because<sup>8</sup> the harvest is abundant.

The Co-ordinate connector, *because*, connects the effect, *we will rejoice and be glad*, to its cause, *the harvest is abundant*.

2. The harvest is abundant, (cause) *therefore* we will rejoice *and* be glad, (effect).

3. *Resemblance in Subjects.* Men<sup>1</sup> dig the earth and<sup>8</sup> men<sup>1</sup> sow the grain.

The Co-ordinate connector, *and*, names the connection arising from resemblance; the subjects in both clauses being the same.

4. *Resem. in Pred's.* The moon moves<sup>2</sup> around the earth and<sup>8</sup> the earth moves<sup>2</sup> around the sun.

5. *Resem. in D. Obj.* Men build temples<sup>3</sup>, and time destroys them<sup>73</sup>.

6. *Resem. in I. Obj.* Ice is melted by heat<sup>5</sup> and<sup>8</sup> water is evaporated by heat<sup>5</sup>.

7. *Contrast of Subj.* Sorrow<sup>1</sup> comes at night, but<sup>8</sup> joy<sup>1</sup> comes in the morning.

The Co-ordinate connector, *but*, names the connection suggested by the contrast of the subjects, *sorrow, joy*.

8. *Contrast in Pred.* Men build<sup>2</sup> temples, but<sup>8</sup> time destroys<sup>2</sup> them.

9. *Contrast in D. Obj.* Farmers<sup>1</sup> raise grain, *but* florists<sup>1</sup> raise flowers.

10. *Con'st. in expression only.*  $1 + 2 + 4 + 2 = 9$  or  $2 + 3 + 4 = 9$ .

11. *Con'st. in expression and in value.* I have \$3, or \$4. I had rather have \$5 than \$4.

3. The term, CORRELATIVELY, is applied to the relation which each of two terms has to the other.

LIT. DEF The word, *correlatively*, means like that which carries back and forth.

Anal. CORRELATIVELY, *tively*, — ; *la*, carries ; *re*, back ; *cor* = *con*, forth, together.

12. Such<sup>6</sup> a man, as<sup>8</sup> he was, is seldom found.

*As* joins the clause, *he was*, to the adjunct, *such* ; while, the adjunct, *such*, shows that its clause, *such a man is seldom found*, is to be taken with the clause preceded by *as*. So that the Connector, *as*, relates to the adjunct, *such*, and the adjunct, *such*, relates to the connector, *as*. Hence, the two are used *correlatively*.

13. No man is so<sup>6</sup> fortunate as<sup>8</sup> always to be successful.

14. He did as<sup>6</sup> much as<sup>8</sup> he could do, but he did not do as much as he wished to do.

15. I can either stay, or I can go. You can neither stay, nor go.

16. I can either eat, or I can drink. You can neither eat nor drink ; because, you have neither food nor water.

4. Subordinate Connectors are so called from *usage* ; they are really Relators, used to show the relation of a subordinate clause to a predicate.

17. The grain will grow if<sup>8</sup> the soil be good.

*Special Analysis.* *If*, logically, is a subordinate relation ; rhetorically, *if* is a subordinate connector ; because, it joins the subordinate clause, *the soil be good*, to the affirmer, *will grow*.

18. Occupy till I come.

### *Selection of Connectors.*

5. According to definition a real Connector must name an idea of connection, and since the words so used are fixed by custom, we have the following ;—

RULE. Take from the words in general use as connectors, the one which best expresses the connection of cause and effect, resemblance, etc., which is to be named.

1. He has done his duty, therefore he is happy.

2. The flowers will blossom until they are nipped by the frost.

3. Withdraw thy foot from thy neighbor's house, lest he be weary of thee *and* so hate thee.

4. He did as much as he could do, *but* he did not do as much as he wished to do.

5. The son is as old *as* the father was twenty years ago.

In ex., 5, *as* connects the clause, *the father was twenty years ago*, to *as*, an adjunct of the adjunct *old*.

6. Either keep still, *or* go out.

In ex., 6, *or* unites the clause, *go out*, to *either*, an adjunct of *keep*.

7. *Such* friends, *as* these friends have shown themselves to be, are friends indeed.

In ex., 7, *as* unites the clause, *these friends have shown themselves to be*, to *such*, an adjunct word of *friends*.

8. You will fail in your recitations if you study your lessons carelessly.

9. Mary will be here before Martha is ready to receive her.

10. *Before* I took a seat, I placed a seat before the man.

11. He sought for his friends *for* he desired to see them.

### *Ellipsis or Omission of Connectors.*

6. The narrator may omit and the narratee may understand a connector which occurs several times in the same sentence.

RULE. *Either express a connector before the second clause, and omit it before the remaining clauses; or, omit it before all but the last clause.*

1. They have friends and neighbors and houses and lands. They have friends and neighbors, houses, lands. They have friends, neighbors, houses and lands.

NOTE I. A sentence, having all its connectors *two*, or more) expressed, is said to be in *Pol-y-syn'-det-on*, which means *many connectors*; while, a sentence, in which none, or but one of several

connectors belonging to it, is expressed, is said to be in *A-syn'-det-on*, which means *without connectors*.

2. John, James, Henry, and Joseph, are good boys.  
John, and James, and Henry, and Joseph, are good boys.  
John is a good boy, and James is a good boy, etc.

NOTE II. Sometimes the contraction of a sentence gives a Subordinate Connector, used Correlatively, the appearance of being a Relative Adjunct.

3. I have as much money *as* I need. I have as much money, as the money is, which money I need.

F S T, in which, F = I; S = *have*; T = *as much money as I need*.  
But F S T = F S  $\frac{T}{T + f s (+) t F S}$ .

*Rhetorical Translation.* F = subject, personated by I; S = *have*, pred. of subj., personated by I; T = *as much money as I need*; or, *as much money, as the money, which I need, is*; T = as much money; of which, money is a 1st obj. of *have*; much, adj. of money; as, adj. of much; + = as, connector, correlative with as; f = money, the subj., understood, and the, adj. of money; s = is, understood, aff. of money; (+) shows that the clause is joined by a relative adj.; t = money, understood, and which, relative adj.; F = subj., personated by I; S = need aff. of subj., personated by I.

NOTE III. Many suppose that a Connector can be used to join words as well as sentences. This supposition has arisen from the occurrence of contractions in Compound Sentences, in which contractions, the Connectors and a word from each clause are all that remain. Thus;—

4. James and John go to school; *that is*, James goes to school and John goes to school.

5. I saw a man and a boy. I saw a man and I saw a boy.

6. Virtue, Diligence, and Prudence produce their own reward; *that is*, Virtue produces its own reward, and Diligence produces its own reward, and Prudence produces its own reward.

7. Two and two are four; *that is*, two added to two become four, or two added to two are four. The original expression may have been, "It takes a two and a two to make a four;" or, "Two and two put together make four."



*Syntax of Connectors.*

7. In the English Language a Connector precedes its subsequent term, and when the subsequent term is transposed, the Connector must be transposed with it.

1. My father and<sup>s</sup> my mother came, but<sup>s</sup> they did not stay. I will let you know if they come again.

2. If<sup>s</sup> thou be wise thou shalt be wise for thyself, but if<sup>s</sup> thou scornest, thou alone shalt bear it. Thou shalt be wise for thyself if thou be wise, etc.

NOTE I. In some languages, connectors are divided into the *Interpositive*, or those which are placed between the clauses which they connect, and the *Postpositive* or those which are placed after the first, second or third element of a subsequent clause.

*Logical and Rhetorical Analysis.*

1. He shook the fragment of his blade and he shouted "Victory!"

*General Analysis.* 1 2 3 + 1 2 3.

*Special Analysis.* *And*, logically, is an idea of connection between two thoughts; rhetorically, *and* is used as the *connector* of the two clauses, *he shook the fragment of his blade, he shouted "Victory!"* *And* is a *connector*, because it names an idea of connection between two thoughts, and joins the clauses expressing those thoughts.

2. The waves ebb *and* flow, *but* the solid rocks remain unchanged for ages.

*General Analysis.* F S + f S + F S.

*Special Analysis.* Logically, *but* is an idea of connection between two thoughts; rhetorically, *but* is used as the *connector* of the two clauses expressing the two thoughts, *the waves ebb and flow, the solid rocks remain unchanged for ages.*

SUGGESTION. Students who have become familiar with Connectors may now read what is said concerning conjunctions in Chap. IV.

## IX. Exclamatives.

*Definitions.*

1. An EXCLAMATIVE is a word, a phrase, or a clause expressing some passion, or emotion, and generally, some ideal also, by which the narrator's passions, or emotions have been aroused or excited.

NOTE I. Exclamatives are sometimes called *Interjections*, and sometimes, *Ejaculations*.

NOTE II. When the Exclamative is prompted by a real feeling, emotion, or passion, it is a very effective part of speech; but, when feigned, or too often used, it loses its force, and becomes tiresome.

1. Oh, that mine enemy had done this thing!

Rhetorically, Oh, is a word exclamative; because, it names an excited feeling, and shows a passion, or emotion of the narrator.

Rhetorically, *Oh, that mine enemy had done this thing*, is a sentence exclamative, showing that the narrator's passions, or emotions are excited by the thought narrated.

2. Star of the twilight! Beautiful star!

*Special Analysis.* *Star of the twilight!* is an exclamative phrase, showing that the *star* is addressed by the narrator. (See Chap. V., Figurative language, *Personification*.) Its principal word is *star*; its adjunctive words, *the, twilight*; its word of relation, *of*.

NOTE III. The Exclamative is usually analyzed by simply stating the kind of emotion, etc., which it expresses; but, each word of an Exclamative phrase should be analyzed as if the expression were not an Exclamative.

3. The boy exclaimed, "O dear! O dear!"

4. The exclamations, "Oh!" "Ah!" escaped from each hearer.

5. "What a wretch!" I exclaimed.

6. The mother repeated the simple exclamation, there! there! there!

7. Hail, Columbia, *Happy land!*

*Happy land!* is a phrase *Exclamative*; because, etc.

8. "Heaven save your Majesty!" "God bless the Queen!" are frequently repeated, when Victoria appears in public.

*Heaven save your Majesty!* is a clause *Exclamative*; because, etc.

### *Syntax of the Exclamative.*

RULE I. *An exclamative, possessing high passion or emotion, must be placed at the beginning of the expression in which it is used.*

1. "Revenge! Revenge! Victory, or Death!" fiercely shouted the men.

RULE II. *An Exclamative, expressing a lower passion or emotion, may appear in any part of the expression in which it belongs.*

2. The people shouted, Hurrah, for our President!

*Exception.*—The Exclamation may appear in any part of the expression.

3. He woke to hear his sentry's shriek,  
To arms! They come! The Greek! The Greek!

### *Analysis of the Exclamation.*

1. Humph! I do not understand you.

*General Analysis.* *Humph!* is language expressing a feeling of disdain. It is simply an ejaculation; because, it does not express an ideal.

2. He will be here to-day! did you say?

*General Analysis.* *He will be here to-day!*, logically, is a simple thought, used as the receiver of the action, *say*; rhetorically, it is a first object exclamative clause; THEREFORE, grammatically, it is an Exclamative clause noun. Neuter —, third —, singular —, objective case.

As a sentence, its immediate elements are; *he*, personator of the subject; *will be*, predicate; *here, to-day*, adjuncts of the predicate.

The sentence may now be parsed according to the following notation.

3. He<sup>71</sup> will be<sup>2ph</sup> here<sup>6</sup> to-day<sup>6</sup>.

NOTE IV. The Exclamation is usually analyzed by simply stating the kind of emotion, etc., which it expresses; but, if a verb, or other part of speech be used, it should be classified according to the preceding principles.

#### MISCELLANEOUS EXAMPLES IN THE OFFICES OF WORDS.

NOTE. In analyzing the following examples, the student should constantly keep in mind, that the *office* of a word depends on *two* things; *first*, the *idea* named by the word; *second*, the *use* which is made of the word in the construction of the sentence. This is important; because, the office of a word is the basis of its grammatical classification; and, the same word may be used to fill different offices in a sentence.

1. The watchman watches his watch.
2. Mr. Wells' well is well filled with well-water.
3. I saw the saw in the saw-mill.
4. Paint preserves edifices.
5. Painters paint houses with paint.
6. Mr. Waters waters the plants with a cupful of water.
7. The dock-builders dock the timber according to the length of the dock.
8. This inn is kept by Mr. Innis.
9. Post no bills on this post.
10. In the Spring, water springs from the springs.
11. The bubbles bubble up from the mud.
12. Butter the bread with fresh butter.
13. Arm yourselves with the choicest of arms.
14. He stores his store of goods in the stores.
15. The dogs bay at the bay horses in the big bay.
16. They is a personator.
17. Ducks duck down into the duck-weed.
18. Mr. Black's black coat blacks his white waistcoat very badly.



## CLASSIFICATIONS OF SENTENCES.

1. Sentences are classified according to their *formation* and according to their *relations*.

2. According to *formation*, sentences are *Simple* and *Compound*.

## SIMPLE SENTENCES.

3. A SIMPLE Sentence is the name or expression of a simple thought; or, a SIMPLE Sentence is a sentence whose immediate elements are words, or words and phrases.

NOTE I. Many use the following definition, "A Simple Sentence is a sentence having one subject nominative and one finite verb." This is erroneous; because, it includes complex compound sentences. (See Phil. Lang., Chap. III., *Rules for Definition*.)

1. Men live; I<sup>1</sup>\* I.<sup>2</sup> Some men live in houses of stone;  
i\* I<sup>1</sup>\* I<sup>2</sup>\* i\* i.

Rhetorically, *men live*, is a Simple sentence; because, it names or expresses a simple thought. It has two word elements. Its formula is F S.

*Some men live in houses of stone* is a Simple sentence; because, etc. Its formula is F S. It has seven word elements; or, it has two separable phrase elements, *some men*, *houses of stone*, and the word elements, *live*, *in*. Its *Principal* elements are the subject, *men*, and the predicate, *live*. (See p. 60.)

2. Thinkers think thoughts; I<sup>1</sup>\* I<sup>2</sup>\* I.<sup>3</sup> Some thinkers always think profitable thoughts; i\* I<sup>1</sup>\* I<sup>2</sup>\* i\* I.<sup>3</sup> F S T

3. A diligent student is always respected by his acquaintances. Z Y X

The Simple sentence, *a diligent student*, etc., has for its immediate elements, the inseparable phrase, *is respected*, and seven word elements; or, the inseparable phrase, *is respected*, the separable phrases, *a diligent student*, *his acquaintances*, and the words, *always*, *by*. Its *Principal* elements are the subject, *student*, and the predicate, *is respected*.

4. *Word element.* A<sup>6</sup> great<sup>6</sup> man<sup>1</sup> must<sup>2</sup> always<sup>6</sup> be<sup>2</sup> a<sup>6</sup> good<sup>6</sup> man.<sup>1</sup>

*Principal* elements, subject, *man*, predicate, *must be*.

5. *Word element.* "The meteor of the ocean air shall sweep the clouds no more." 1 2 3

*Principal* elements, subj., *clouds*; pred., *shall sweep*, direct object, *clouds*.

6. The<sup>6</sup> clouds<sup>1</sup> shall<sup>2</sup> no<sup>6</sup> more<sup>6</sup> be<sup>6</sup> swept<sup>2</sup> by<sup>4</sup> the<sup>6</sup> meteor<sup>5</sup> of<sup>4</sup> the<sup>6</sup> ocean<sup>6</sup> air.<sup>6</sup> 3 2 1

*Principal* elements, subject, *clouds*; pred., *shall be swept*. *Shall sweep* and *shall be swept* are Inseparable Phrase Elements.

7. *Phrase element.* The Jersey Blues<sup>P1</sup> were singing<sup>P2</sup> Old Hundred.<sup>P3</sup> X Y Z

8. Old Hundred was sung by the Jersey Blues.

9. In the same year, the Commander-in-Chief will be revisiting that famous old resort, "The Newport House." F S T

NOTE II. These word and phrase elements are the names of the element ideas and groups, used in those thoughts, which are named by the sentence.

4. Since the subject must name either the *actor*, or the *receiver* of the action and, since the predicate must show by its *voice* whether its subject be the *actor*, or the *receiver*, it follows, first, that a Simple sentence, naming a thought of *two* parts, must be *Actively* constructed; second, that a Simple sentence, naming a thought of *three* parts, may be *Actively*, or it may be *Passively* constructed. Hence, we have the following;—

RULE I. *When the subject names the First Primary or Actor, the predicate must be put in its Active Voice; or, the sentence must be Actively Constructed.*

10. *Actively Con'd.* Birds fly. Some birds fly very swiftly through the air. F S

11. Columbus discovered America. Christopher Columbus, the navigator, discovered America in 1492. F S T

12. The very best book of all books (First P.) *imparts to man* (Second P.) the most truly blessed consolations (Third P.).

RULE II. *When the subject names the Third Primary or Receiver, the predicate must be put in its Passive Voice; or, the sentence must be Passively Constructed.*

13. *Passively Con'd.* America was discovered in 1492, by Christopher Columbus, the navigator. T S F

14. The most truly blessed consolations are imparted to man by the very best book of all books. T S F

### TABLE,

*Showing the Construction of Simple Sentences.*

	<i>Subjects.</i>	<i>Pred.</i>	<i>D. Obj.</i>	<i>Rel'r.</i>	<i>I. Obj.</i>
Act'y Cons'd.	Word, Phrase.	Word, Phrase.		Word.	Word, Phrase.
Act'y Cons'd.	Word, Phrase.	Word, Phrase.	Word, Phrase.	Word.	Word, Phrase.
Pass'y Cons'd.	Word, Phrase.	Phrase.		Word.	Word, Phrase.

NOTE III. Connectors, Relative Adjuncts and Clauses cannot be used as elements of Simple sentences.

### COMPOUND SENTENCES.

5. A COMPOUND Sentence is the name or expression of a Compound thought; or, a COMPOUND Sentence is a sentence having one, or more clauses among its immediate elements.

1. The North River was called the *Hudson* in honor of its discoverer, Hendrick Hudson, and the South River was called the *Delaware* in honor of Lord De La Warr, one of the original proprietors of that region.

This ex., is a *Compound* sentence; because, it expresses a compound thought; or, because it has two clauses, *the North River*, etc., *the South River*, etc., among its immediate elements.

2. Thinking is the unification of our knowledge, while talking is the expression of our knowledge.

The immediate elements of this ex., are two clauses; *thinking*, etc., *while*, etc.; hence it is a *Compound* sentence.

3. Have you heard students use Thought Language incorrectly?

This ex., has one word, *you*, one phrase, *have heard*, and one clause, *students use Thought Language incorrectly*, immediate elements; hence it is a Compound sentence.

6. Compound Sentences are classified; first, according to the *modes of joining their clauses*; second, according to their *immediate clauses*.

7. According to the *modes of joining their clauses*, Compound Sentences are divided into *Connected* [Compound] Sentences, and *Complex* or *Mixed* [Compound] Sentences.

NOTE I. For convenience, Connected Compound sentences are called *Connected* sentences; Complex or Mixed Compound sentences, *Complex* or *Mixed* sentences, because all Connected and Complex sentences are Compound sentences.

8. A *CONNECTED* Sentence is a Compound Sentence whose clauses are joined by connectors either expressed or understood.

4. He rejoiced at my prosperity, and<sup>s</sup> he deplored my adversity; therefore<sup>o</sup> will I have confidence in him until<sup>s</sup> other charges against him have been proved.

Ex., 4, is a *Connected* [Compound] sentence, having three clauses joined by the connectors, *and*, *therefore*, *until*.

5. Men live and<sup>s</sup> men die, but<sup>s</sup> God lives forever.

Ex., 5, is a *Connected* sentence, whose immediate elements are the connected clause, *men live and<sup>s</sup> men die*; the simple clause, *God lives forever*, and the connector, *but*.

The Connected clause, *men live and men die*, has *three* immediate elements, the *two* simple clauses, *men live*, *men die*, and the connector, *and*.

6. Men think, hence<sup>s</sup> men must use thought language.

The Connected sentence, *men think*, etc., has *three* immediate elements; the two co-ordinate clauses, *men think*, *men must use thought language*, joined by the co-ordinate connector, *hence*.

7. Napoleon III. surrendered himself, a prisoner, because he was without an army, but the French people did not surrender.

8. The grass will grow if<sup>s</sup> the rains come.



Ex., 8, is a Connected sentence, having three immediate elements ; the principal clause, *the grass will grow* ; its subord. clause, *the rains come* ; and the subord. connector, *if*.

9. A Connected Sentence, whose clauses are joined by a *co-ordinate* connector, always expresses a Connected thought ; but a Connected Sentence, whose clauses are joined by a *sub-ordinate* connector, always expresses a Complex or Mixed thought.

9. The book was carefully perused, and then it was sent home.

*Analysis.* Rhetorically, *the book was*, etc., is a *connected* sentence, whose clauses are joined by the co-ordinate connector, *and* ; hence, it is a *connected* sentence. It expresses a connected thought.

10. In the morning sow thy seed, and in the evening withhold not thy hand.

11. He never lends an umbrella, although he has a dozen. 
$$F \overset{s}{\underset{s + fst}{T}}$$

*Analysis.* *He never lends*, etc., is a *connected* sentence, whose clauses are joined by the subordinate connector, *although* ; hence, it is a *connected* sentence. It expresses a complex thought.

12. If thou be wise thou shalt be wise for thyself, but<sup>s</sup> if thou scornest, thou alone shalt bear it.

Ex. 12, is a Connected sentence, whose immediate elements are two compound clauses, and the co-ordinate connector, *but*. Each of these clauses has three immediate elements ; a principal clause ; a subordinate clause, and a subordinate connector, *if*. Hence, it has three *immediate* elements ; *two* compound clauses and *one* connector, which may be analyzed into four simple clauses and three connectors.

10. A COMPLEX or MIXED Sentence is a compound sentence having one, or more subject, object or adjunct clauses among its immediate elements.

11. A Complex or Mixed Sentence always expresses a complex or mixed thought.

13. The gentlemen were urged to take dinner by the lady.

*The gentlemen*, etc., is a *Complex* or *Mixed* sentence, having for its immediate elements, the clause subject, *the gentlemen to take dinner* ; the phrase pred., *were urged* ; the relators, *to*, *by* ; the sec. obj., *lady* ; and the ad<sup>i</sup>

The relation of the cl. sub., *the gentlemen to take dinner*, to the rest of the sentence, is shown by the *Form* of the clause.

The original forms of this Complex sentence are ;—

*Actively Constructed.* The lady urged *the gentlemen to take dinner*.<sup>cl 3</sup>

*Passively Constructed.* *The gentlemen to take dinner*<sup>cl 1</sup> was urged by the lady.

14. That *the gentlemen did not take dinner*<sup>cl 1</sup> surprised the lady.

Ex., 14, is a Complex sentence ; because, it has the clause subject, *the gentlemen did not take dinner*, among its immediate elements, which are, *one* clause and *three* word elements.

The subject clause, *the gentlemen did not take dinner*, is related to the rest of the sentence by the inceptive relator, *that*.

15. For gentlemen to take dinner is common. It is common for gentlemen to take dinner.

Ex., 15, is a complex sent., whose clause subject, *gentlemen to take dinner*, is related to the sentence by the inceptive relator, *for*.

16. "*Do good to your enemies*" is a Divine precept.

"*Do good to your enemies*" is a clause subject related to its sentence by quotation.

NOTE II. The term, *Quotation*, refers to an idea of something said, or written by another narrator. The *Quotation Marks* are the signs used to express an idea of quotation. The two must not be confounded.

17. "*Dust thou art, to dust returnest* was not spoken of [to] the soul."

*Dust thou art, to dust returnest* is a connected cl. subj.

NOTE III. When a Subject Clause is used in a sentence passively constructed, the subject of the Clause is taken as the subject of the sentence, and is placed before the affirmer of the sentence, and the remainder of the Subject Clause is placed after the affirmer, except when inceptive relators and quotations are used.

18. *He* was desired *to come into Italy* by the people. *He to come into Italy* was desired by the people. The people desired him to come into Italy.

19. "I will try it" has done wonders.

NOTE IV. The relations of clause subjects to their sentences are shown in *three* ways ; by *Form of the Clause* ; by the Inceptives, *that*, *for*, and by the *Quotation*. (See Relations of Subjects.)

20. The lady urged *the gentlemen to take dinner*.

Ex., 20, is a Mixed Sent., having three word and one clause immediate elements.

The Direct Obj., *the gentlemen to take dinner*, is related to the predicate *urged*, by the *Form of the Clause*.

21. He said that *Saturn came into Italy*.

Ex., 21, is a Mixed Sent., whose First Obj., *Saturn came into Italy*, is related to the predicate, *said*, by the inceptive relator, *that*.

22. The Creator did not say, "Dust thou art," to the human soul.

This ex., is a Mixed Sent., whose D. Obj., *Dust thou art*, is related to the pred., *say*, by *Quotation*.

NOTE V. The relations of Clause Direct Objects to their predicates are shown in *three* ways; by the *Form of the Clause*; by the Inceptive, *that*, and by *Quotation*. (See Relations of Direct Objects.)

23. "*Art thou my friend?*" said some person.

24. Somebody asked *Saturn to come into Italy*.

25. Let your songs resound.

26. He bade them depart in peace.

NOTE VI. Every subject, whether a word, a phrase, or a clause, is co-ordinate to its predicate, and to the direct object of its predicate; so, every direct object is co-ordinate to its predicate and to the subject of its predicate. That is, the Principal elements of a sentence are co-ordinate elements.

27. I sent for<sup>4</sup> *him to come to me*.<sup>cl 5</sup>

This ex., is a Complex sentence, having three word and one clause immediate elements, of which the second object clause, *him to come to me*, is related to its predicate, *sent*, by the relator, *for*.

The 27th ex., may be the result of a contraction, such as would take place in the following example, if the words, *for I wished him*, were omitted.

28. I sent for<sup>4</sup> him [*for<sup>s</sup> I wished him*] to come to me.

29. Wonders have been done by "I will try it."

This ex., is a Mixed sentence, having the quoted cl. First Object, "*I will try it*," related to the predicate, *have been done*, by the relator, *by*. This clause is a Second Object actor.

30. The scaffold was broken by *the great weight placed upon it*.<sup>cl 5</sup>

31. The lady rode on<sup>4</sup> *a horse led by her brother*.

32. The wife thought of *her husband imprisoned by his captors*.

*Her husband imprisoned by his captors* may be analyzed as an Indirect Object, related to its predicate, *thought*, by the relator, *of*; or, as a contraction of, *who was imprisoned by his captors*.

NOTE VII. The relations of Second Object clauses to their predicates are always shown by relators expressed, or understood. (See Relations of Second Objects.)

33. They sent supplies to *the troops besieging the city*.

They sent supplies to the troops [*who were*] besieging the city.

34. I heard of him going to town.

35. The general erred in employing an inexperienced guide.

36. We have succeeded in finding the requisite papers.

37. He thought<sup>2</sup> of *his parents being in trouble*.<sup>Cl<sup>5</sup></sup>

38. He talked<sup>2</sup> of [*himself*] *going to town*.<sup>Cl<sup>5</sup></sup>

39. He dreamed<sup>2</sup> of *climbing the Alps*.<sup>Cl<sup>5</sup></sup>

NOTE VIII. The student should observe carefully the difference between subsequent terms related by *of*. A Subsequent, which is related by *of* to a *predicate*, is always a Second Object of that predicate, but a Subsequent, which is related by *of* to a *non-predicate*, is an Adjunct of the non-predicate. (See Relators and Relations of Indirect Objects.)

Thus, in examples, 37, 38, 39, the antecedents of the relator, *of*, are predicates, hence, its subsequent terms are *Second Objects*; but, in examples, 40, 41, 42, the antecedents of the relator, *of*, are non-predicates, hence, its subsequent terms are *Adjuncts*.

40. He had no thought<sup>3</sup> of *his parents' being in trouble*.<sup>Cl<sup>6</sup></sup>

41. We had no talk<sup>3</sup> of [*his*] *going to town*.<sup>Cl<sup>6</sup></sup>

42. He dreamed a dream<sup>3</sup> of *climbing the Alps*.<sup>Cl<sup>6</sup></sup>

Each of the last three examples is a Mixed sentence, having a relator *Adjunct* clause related to a direct object by the relator, *of*.

43. The upstart was full of his own growing into public notice.

In this Complex sentence, the relator clause adjunct, *his own growing into public notice*, is related to the adjunct, *full*, by the relator, *of*.

44. The house, which [*house*] stands near the river, belongs to me.

Ex., 44, is a Mixed sentence, having the relative adjunct clause, *which* [*house*] *belongs to me*, among its elements. This adjunct clause is related to its principal element, *house*, by the relative adjunct, *which*.



45. The rain fell in torrents while we were coming to the boat.

The rain fell in torrents during the time, in which time, we were coming to the boat.

The *relative* adjunct, *while*, is equivalent to the second objects, *in which time, during which time*, but may be taken as the adjunct of the predicate, *were coming*, and having for its antecedent, the affirmer, *fell*; thus joining the relative adjunct clause, *while we were coming to the boat*, as a subordinate, to its principal, *the rain fell in torrents*.

46. I have found the knife, *which* [knife] you lost.

NOTE IX. The relations of adjunct clauses to their principal elements are shown by *of*, used as a relator, and by relative adjuncts. (See Relations of Adjuncts.)

47. The box was sent to the house in *which* you boarded.

48. The boy left the pail standing by the well.

The boy left the pail, which pail was standing by the well.

49. The man, *who brings the machine to you*, will wait *while you are trying it*.

*The man*, etc., is a Mixed sentence, having *three* clauses; first clause, *the man will wait*; sec. cl., *who* [man] *brings the machine to you*, joined by the relative adjunct, *who*, to its antecedent, *man*; third cl., *while you are trying it*, is joined by the relative adjunct, *while*, to its antecedent, *will wait*.

12. According to their *immediate clauses*, Compound Sentences are of the *First Degree*, of the *Second Degree*, of the *Third Degree*, etc.

13. A Compound Sentence of the FIRST DEGREE is a Compound Sentence having one, or more simple immediate element clauses.

50. Do you wish this class to come now?

Ex., 50, is a Compound sentence of the *First Degree*; because, it has the simple clause, *this class to come now*, as one of its *three* immediate elements; the word, *you*; the inseparable phrase, *do wish*, and the simple clause, *this class to come now*.

51. You stood and she sat. You stood while she was sitting.

Ex., 51, is a Compound sentence of the First Degree; because, its immediate elements, *you stood, she sat*, are simple clauses.

**14.** *A Compound Sentence of the SECOND DEGREE is a Compound Sentence having one, or more Primary compound clauses among its immediate elements.*

52. "Boast not thyself of to-morrow, for thou knowest not what a day may bring forth."

Ex., 52, is a Compound sentence of the *Second Degree*; because, it has the compound clause of the *First degree*, *Thou knowest not what a day may bring forth*, as an immediate element.

53. "Whoso loveth instruction, loveth knowledge; but he, that hateth reproof, is brutish."

Ex., 53, has two immediate clauses of the *First degree*. They are joined by the connector, *but*.

**15.** *A Compound Sentence of the THIRD DEGREE is a Compound Sentence having one, or more compound clauses of the Second Degree among its immediate elements.*

54. "There is [one person] that maketh himself rich, yet hath nothing; and, there is [one person] that maketh himself poor, yet hath great riches."

Ex., 54, is a Compound sentence of the *Third Degree*; because, it has two immediate clauses of the *Second degree*. They are joined by the connector, *and*.

## Second Classification of Sentences.

1. According to their *relations*, Sentences are divided into three kinds ;—

*First.* Sentences, *Independent in Thought and in Form* or *Independent Sentences*.

*Second.* Sentences, *Dependent in Thought and Independent in Form*.

*Third.* Sentences, *Dependent in Thought and in Form* or *Dependent Sentences*.

2. An **INDEPENDENT Sentence** is ; first, an entire sentence expressing an *Independent thought* ; second, an *element sentence or clause* expressing an *Independent element thought*. They are *Independent in Thought and in Form*.

NOTE I. Independent Sentences include all Simple and Compound Sentences taken entire ; all leading or principal clauses, and all clauses joined to principal clauses by co-ordinate connectors. An Independent clause may be used without change of form as an entire sentence.

1. Men live. Birds fly and fishes swim. I will send him to find his book.

Each of these sentences is an *Independent Sentence* ; because, it expresses an Independent thought. Each of the element sentences or clauses, *birds fly*, *I will send him*, is an *Independent Clause* ; because, it names an independent element thought and is the principal or leading clause of a compound sentence.

The clause, *fishes swim*, is an *Independent Clause* ; because, it names an independent element thought and is joined to the leading clause, *birds fly*, by the co-ordinate connector, *and*.

2. *The rulers compelled* the people to do military duty. The people *were compelled by the rulers* to do military duty.

*The rulers compelled—, were compelled by the rulers* are *Independent Clauses* ; because, etc.

3. *The girls will attend the excursion* if the day be pleasant, but *the boys will attend it* whether the day be pleasant, or not.

4. *We shall hear them sing if they come this way.*

5. *A house once stood here, where we are now standing.*

3. A Sentence DEPENDENT in Thought and INDEPENDENT in Form is an element sentence or clause, which names a dependent thought and is joined to another clause by a subordinate connector; by a relative adjunct; by the inceptive relator, THAT, or by quotation.

6. By a subord. connector. I will marry if I find a desirable partner.

*I find a desirable partner* is a clause *Dependent in Thought* and *Independent in Form*; because, it names a dependent subordinate thought, and is joined to another clause by a subordinate connector.

7. The girls will attend the excursion if<sup>s</sup> *the day be pleasant*, but the boys will attend it whether<sup>s</sup> *the day be pleasant*, or not.

8. By inceptive, that. That<sup>4</sup> *we love each other* is not a strange occurrence.

*We love each other*, is a clause *Dependent in Thought* and *Independent in Form*; because, it names a dependent co-ordinate thought, and is related to the rest of the sentence by the inceptive relator, *that*.

9. I have always found that<sup>4</sup> *pupils recite poorly if they memorize their lessons*.

10. By Relative Ad.

"Her deck, *once wet with heroes' blood*, where knelt the conquered foe, When winds were hurrying o'er the flood, and waves were white below, No more shall feel the conquerors' tread."

In ex., 10, the subordinate clauses are dependent in thought, and independent in form. *Once wet with heroes' blood* is a contracted ad. clause, related to its principal, *deck*, by the rel. ad., *which*, understood. *Where knelt the conquered foe* is a rel. ad. cl. of *deck*, to which it is related by the rel. ad., *where*. *When winds were hurrying o'er the flood, and [when] waves were white below* is a comp. cl. ad. of the predicate, *knelt*, related by the rel. ad., *when*.

11. By quotation. "*Do your duty*" is a good motto. I said "*Do your duty*." The name was written under the motto, "*Do your duty*."

4. A DEPENDENT Sentence is an element sentence or clause, which names a dependent thought and is joined to another



clause by the *Form of the Clause*, or by a relator. They are *Dependent* in Thought and in Form.

12. *They were supposed by us to be the men.*

*They to be the men* is a *Dependent* clause subject. It is *Dependent* in Thought, because it names a dependent thought, and is *Dependent* in Form; because the predicate, *be*, is related to its subject, *men*, personated by *them*, by the relator, *to*.

13. *We supposed them to be the men.*

*Them to be the men* is a *Dependent* clause first object. It is *Dependent* in Thought; because, etc. It is *Dependent* in Form; because, its relation to the predicate, *supposed*, is shown by the Form of the Clause.

14. *For<sup>4</sup> men to love their friends* is *man-like*, but *for<sup>4</sup> men to love their enemies* is *God-like*.

*Men to love their friends* is a *Dependent* clause subject, whose relation to the rest of the sentence is shown by the inceptive relator, *for*, and by the Form of the Clause.

15. It is good for us to consider every word which we use.

16. What were you saying about<sup>4</sup> *the people living in the central part of Europe*?

*The people living in the central part of Europe* is a *Dependent* clause second object, related to the predicate, *were saying*, by the relator, *about*.

17. We have read of *Alexis shooting buffaloes*.<sup>cl<sup>5</sup></sup>

18. We have read the story of *Alexis' shooting buffaloes*.<sup>cl<sup>6</sup></sup>

In ex., 17, *Alexis shooting buffaloes* is a *Dependent* clause second object. In ex., 18, *Alexis' shooting buffaloes* is a *Dependent* clause adjunct.

5. *Dependent* clauses are of two kinds; *Primary* and *Secondary* or *Subordinate*.

6. A *PRIMARY* *Dependent* clause is a clause used as a subject, or as a direct object.

19. "*I will try it*" has done wonders.

"*I will try it*" is a *Primary* *Dependent* clause subject. It is coordinate to the predicate, *has done*, and to its direct object, *wonders*.

20. We knew *these sheep to be yours* by their ear-marks. We knew *that these sheep were yours* by their ear-marks.

*These sheep to be yours* and *these sheep were yours*, are used as direct objects of the predicate, *knew*; hence, they are *Primary Dependent direct object clauses*.

7. A *SUBORDINATE* or *SECONDARY Dependent clause* is a clause used as an indirect object; as an adjunct, or is joined to another clause by a subordinate connector.

21. Wonders have been done by "I will try it."

22. Harmony of action must be maintained by *men struggling for the accomplishment of a great purpose*.

23. We have received no notice of *John's teaching our school next winter*.

24. May every year but draw more near the time *when strife shall cease*.

25. Man, *always afflicted*, will be sullen and despondent; *always successful*, will be giddy and insolent. [A] man [who is] *always afflicted*, etc.

26. "We live in thoughts, not years; in feelings, not figures on a dial.

We should count time by heart throbs. He lives most,  
Who thinks most, feels the noblest, acts the best."

27. My son, if<sup>4</sup> *thou wilt receive my words, and hide my commandments with thee; so that thou incline thine ear unto wisdom, and apply thy heart to understanding; yea, if<sup>4</sup> thou criest after knowledge, and liftest up thy voice for understanding; if<sup>4</sup> thou seekest her as silver, and searchest for her as for hid treasures; then shalt thou understand the fear of the Lord, and find the knowledge of God.*

NOTE II. The uncontracted sentence, expressing its thought in full, seems to have been compared to the circumference of a circle, including a whole or perfect circular area; while, the Elliptical or Contracted sentence, expressing a part of the thought only, seems to have been compared to the circumference of an ellipse, including a part of a circular area. This view is farther confirmed by the fact, that the *point*, placed at the end of an uncontracted sentence, is called the *Period*, a word which, literally, signifies *a circumference or circular road*. (See Arith., Mensuration, *Circle, Ellipsis*.)

GENERAL LAW. *The part of an Elliptical or Contracted sentence which is expressed, must suggest to the narratee that part of itself which is not expressed.*

NOTE III. Contracted or Elliptical sentences may be used in ordinary narration, and in the transactions of common business, as a means of saving both talk and time. In important transactions, Contracted sentences should be used with great caution, because they are liable to be ambiguous. In legal documents, the sentences are amplified, instead of being contracted.

NOTE IV. The Ellipsis of language is a part of that labor-saving tendency, which is a characteristic of human intelligence and of human progress. Heretofore, too little attention has been given to this subject, as a part of the Science of Language. The principals, according to which language is contracted, should be clearly and fully explained to the student. He should understand perfectly the thought which the contracted sentence is intended to express; what contractions are admissible, and what are inadmissible.

#### SPECIAL CONTRACTIONS.

NOTE I. Sometimes a contraction takes place, when a second object is logically the same as the subject of the next clause. This is especially the case, when the second object is preceded by the relator, *for*, and the next clause is preceded by a connector signifying *cause*; as, one of the connectors, *for, because, that, etc.*

1. He called for me, *for I was to go with him.*

In this example, we have the second object, *me*, logically the same as the subject, *I*, of the next clause; while, the second object, *me*, has its relation shown by the relator, *for*; and, the co-ordinate clause, *I was to go with him*, is joined by the causative connector, *for*; hence, we may omit *for I was*, and we have the contracted sentence;

He called for me to go with him.

Under Second Objects, we have already shown, that *me to go with him*, might be regarded as a sentential second object, having its relation to the predicate, *called*, shown by the relator, *for*. We, however, prefer to regard these as contracted sentences; because, when the second object and the following subjects are *not* logically the same, this contraction cannot occur. Thus;—

2. He called for me, *for he was to go with me.*

3. He sought for books, *to enable him to occupy his attention.* He sought for books to occupy his attention.

4. The rich man gave money to the poor, *that these might be enabled to buy food for their children.*

5. At ten, a child; at twenty, wild; at thirty, a wife, if ever; at forty, strong; at fifty, wise; at sixty, rich, or never.

6. I do not know who did it. I do not know *the person*, who [person] did it.

8. The Secondary, or Compound Contractions are formed by using two, or more Primary Contractions in the same Compound Sentence. These Contractions are made according to the principles laid down in the preceding, or Primary Contractions.

1. He will bestow food, and *he will bestow* raiment.

*Contracted Form.* He will bestow food and raiment.

2. The king made great works, and the king made fenced cities.

3. We took a long walk, and we took a pleasant walk.

*Contracted Form.* We took a long and pleasant walk.

4. "The true monarchs of every country are those, whose sway is over thought and emotion."

*Uncontracted Form.* The true monarchs of every country are those, whose sway is over thought, and the true monarchs of every country are those, whose sway is over emotion.

5. "Scotland, Ireland, Germany, Holland, France, Sweden, Denmark, and the Baltic region, contributed large quotas of people, and other colonial instrumentalities."

This example contains *sixteen* simple clauses. Its uncontracted, or expanded form is, Scotland contributed large quotas of people, and Scotland contributed large quotas of other colonial instrumentalities; etc., of Ireland, Germany, etc.

This example also illustrates the convenience and economy of the Contraction of Compound Sentences.

9. Sometimes a Sentence is amplified or expanded by using one, or more words, phrases, or clauses, synonymously, or in apposition with one of its elements.

6. The land surface of the earth is divided into three parts;<sup>5</sup> Europe,<sup>5</sup> Asia<sup>5</sup> and Africa.<sup>5</sup>

In this example, *Europe, Asia, Africa*, are used in apposition with *parts*, and thus amplify or enlarge the expression. (See Phi. Lang., Amplification.)

7. Gaul was divided into three *parts*;<sup>5</sup> one of which was inhabited by the *Belgians*,<sup>cl 5</sup> another by the *Aquatanians*,<sup>cl 5</sup> and the third by the *Celts*.<sup>cl 5</sup>



## X. Punctuation.

1. PUNCTUATION is a name given to the science and art of using certain Points, Signs, or Marks, in written language, as aids in distinguishing sentences, parts of sentences, phrases, or words.<sup>1</sup>

NOTE I. As far as these points enable the reader to distinguish Sentences and the character of Sentences, it is of great importance that they be known and observed by the reader; but, it will not do to teach the student that, "These Points are only to be observed as stopping places for the purpose of resting the organs of speech." A good reader will often pause where these points are inadmissible. For, when the words, representing the different Logical Parts of a thought, are not mingled, so as to prevent it, we should make a slight pause between each of the Logical and, also, some of the Rhetorical Parts of a sentence; as—

1. "God—moves—in a mysterious way,  
His wonders—to perform;  
He—plants his footsteps—in the sea,  
And rides—upon the storm."

The dashes show that the voice pauses at places, in which no Point could be inserted.

NOTE II. The thought or meaning of a sentence frequently depends on its Punctuation. A barber put up the following;—

2. "What do you think I shave for a penny and give you a drink."

As it had no Punctuation, some of his customers read it;—

3. "What do you think? I shave for a penny and give you a drink."

But, when a customer demanded the drink, the cunning barber read it;—

---

<sup>1</sup> PUNCTUATION. (*a*)tion, —; *punctu*, pierces, stabs.

4. What! do you think I shave for a penny and give you a drink!

2. The Characters, used in Punctuation, are of *five* kinds; *First*, those used at the *end* of sentences; *Second*, those used to show the *parts*, or *interruptions* of sentences; *Third*, those used to show *contractions*; *Fourth*, those used for *reference*; and *Fifth*, those used for *pronunciation*.

3. *First*. The Characters, used at the *end* of sentences, are the *Terminal*, the *Interrogative*, and the *Exclamative* Periods.<sup>1</sup>

4. The *TERMINAL Period* [.] is used at the *end* of *simple* and of *compound* sentences, where the *thought* and *text* both *end* at the *same* word.

1. "No man may put off the law of God."

2. "Covet earnestly the best gifts, and yet show I unto you a more excellent way."

5. The *INTERROGATIVE Period* or *INTERROGATION Point* [?] is used in the *place* of a *Terminal Period* when the *sentence* asks a *question*.

3. "Canst thou not minister to a mind diseased?"

4. "How now, Tubal? What news from Genoa? Hast thou found my daughter?"

5. "Angelo. Now, what is the matter, provost?"

"Provost. Is it your will Claudio shall die to-morrow?"

"Angelo. Did not I tell thee, yea? Hadst thou not order? Why dost thou ask again?"

6. The *EXCLAMATIVE Period* or *EXCLAMATION Point* [!] is used in the *place* of the *Terminal*, when an *emotion* or a *passion* is *expressed*.

6. "Can gold gain friendship? Impotence of hope!"

---

<sup>1</sup> PERIOD. *od*, path, road; *peri* -- *circum*, about, around.

7. "Oh, monstrous! Oh, strange! We are haunted. Pray, masters! Fly, masters! Help!"

7. *Second.* The Characters, used to show the *parts* or *interruptions* of sentences, are the *Colon*, *Semicolon*, *Comma*, *Quotation*, *Dash*, *Parenthesis*, and *Brackets*.

8. *The COLON [:] is used where the text stops, while the thought continues.*

NOTE I. The Colon is used before a distinct, or formal list of particulars, separated by Semicolons; as,—

1. We will consider the parts of a plant as follows: first, the roots; second, the stem; third, the foliage.

NOTE II. The Colon is used between the larger clauses of compound sentences, when the less clauses are separated by the semicolon; as,—

2. "He sunk to repose where the red heaths are blended;  
One dream of his childhood, his fancy passed o'er:

But his battles are fought, and his marching is ended;  
The sound of the bagpipe shall wake him no more."

NOTE III. The Colon is used between the parts of a compound-sentence, when one explains the cause, the reason, or the effect of the other, and the connector is omitted; as,—

3. Beware of idleness: it tendeth to poverty. Beware of idleness; *for* it tendeth to poverty.

NOTE IV. The above rules are given for those, who prefer to use the Colon; rather than because we deem it a necessary, or even a convenient character in Punctuation, except it be in proportions. Of the many Systems of Punctuation, which we have examined, not one contains rules distinguishing the use of the Colon from that of the other characters; nor do we think it possible to give such rules; and hence, we agree with those who reject it altogether.

9. *The SEMICOLON [;] is used where the text is interrupted, while the idea continues or is not fully completed.*

NOTE V. Those, who use the colon, teach that it is to be placed between sentences more remotely related; while, the semicolon is to be placed between those more nearly related; so that the whole difference between the two is made to depend on the kind of relation between the sentences. Now, since this relation is entirely a matter of opinion, it follows, that no definite test exists, by which to determine its remoteness, or nearness; and, of course, no way to distinguish the use of the one from the use of the other, except by arbitrary rules.

NOTE VI. The Semicolon is used before a distinct list of particulars, separated by commas; as,—

4. The human race is divided into *four* classes; the European, the American, the Asiatic, and the African.

NOTE VII. The Semicolon is used between two sentences, where one explains the reason, or the effect of the other; as,—

5. Beware of idleness; *for* it tendeth to poverty.

If the colon be not used at all, example, 3, should be punctuated with the Semicolon, and example, 5, with the comma, or as it is.

6. The name of the defendant in this action having been called, Mr. Jay responded as counsel, and said;—

“May it please the court,” etc.

If it be written;—and said, “May it please—” etc., then the dash should be omitted; but, when the part belonging after the affirmer—as in example, 6, or, after the connector, as before example, 5,—is transferred, the dash takes its place.

7. “Read; not for the purpose of contradicting and confuting; nor, of believing and taking for granted; nor, of finding material for argument and conversation; but, in order to weigh and consider the thoughts of others.”

NOTE VIII. A Semicolon is placed between the clauses of a compound sentence, which are farther divisible by commas; as,—

8. “In youth we are looking forward to things, that are to come; in old age, we are looking backward to things, that are gone past; in manhood, although we appear, indeed, to be more occupied in things, that are present, yet even that is too often absorbed in vague determinations to be vastly happy on some future day, when we have time.”



**NOTE IX.** A Semicolon is used, when several sentences in the same period are dependent, whether contracted or uncontracted.

9. "For to one, is given by the spirit the word of wisdom; to another, the word of knowledge by the same spirit; to another, faith by the same spirit," etc.

10. "Philosophers assert, that Nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and, that all future generations will continue to make discoveries, of which we have not the slightest idea."

Example, 10, might be punctuated by using commas instead of the Semicolons. Some would use the colon, or the Semicolon, in examples like the following, in which the exclamative is manifestly the proper point;—

11. Yes; the gentleman has dared to assert. Yes! the, etc.

12. No; you have judged, as I have. No! you, etc.

**10.** *The COMMA [,] is used to show a break or interruption in a sentence.*

**NOTE X.** The Comma may be understood, when no ambiguity will be occasioned by omitting it. Such cases are to be considered the same as contractions, and on the same principle.

**NOTE XI.** In simple sentences, a comma is used after transposed parts; and, after a break preceding a transposed part; as,—

13. Without labor, there is no excellence.

14. To the true, virtue becomes habitual.

In example, 13, the comma may be understood; but, not so in example, 14; lest the reader mistake *true* as an adjunct of virtue—true virtue.

15. To the intelligent and virtuous, old age presents a scene of tranquil enjoyment.

16. Vice, to the pure in heart, is never attractive.

**NOTE XII.** A Comma should be expressed, or understood at the end of every clause of a compound sentence, except those requiring a period, a colon, or a semicolon.

17. "Why, for so many a year, has the poet *and* the philosopher wandered amid the fragments of Athens *or* of Rome; and paused, with strange *and* kindling feelings, amid their broken columns, their mouldering temples, their deserted plains? It is because their day of glory is past."

Before the italicised connectors, Commas are understood.

18. "The pride of wealth is contemptible, the pride of learning is pitiable, the pride of dignity is ridiculous, and the pride of bigotry is insupportable."

NOTE XIII. A Comma should be expressed, or understood before and after a relative or subjoined sentence.

19. "Civilization, *which on the whole has never gone backward*, is new-shaped and modified by each particular people."

20. "Simple truths, *when simply explained*, are more easily comprehended, *I believe*, than is commonly supposed.

NOTE XIV. When a connector, or a word beginning a sentence, is understood, a comma should be used, except it be a very short explanatory clause.

21. "In what school did the Washingtons, Henrys, Hancocks, and Rutledges, of America, learn the principles of civil liberty?"

22. "The cause, I knew not, I diligently searched out."

23. Perfect sincerity, earnestness of manner, a thorough conviction of the truth *he utters*, extensive knowledge, sound sense, keen sensibility, solid judgment, a great command of language, a correct and graceful elocution, are some of the essentials of oratory, or eloquence.

NOTE XV. The above directions for the use of the Comma, together with what has been said under the other characters, and the exercise of some discretion on the part of the writer as to when he shall insert and when omit, will enable him to use the Comma correctly.

**11.** *The QUOTATION [" "] is used, when a passage is taken from another narrator in his own words. It consists of two inverted commas at the beginning and two not inverted, or apostrophes, at the end.*

24. Christ said, "Suffer little children to come unto me, and forbid them not; for of such is the kingdom of God."

25. "How sleep the brave, who sink to rest  
With all their country's wishes bless'd."

NOTE XVI. A Quotation within a Quotation is shown by using one inverted comma at one end and an apostrophe at the other.

26. "Tell me not, in mournful numbers,  
'Life is but an empty dream.'"

27. Said the preacher, "My friends; impressed by this dispensation, we can not forbear to exclaim, 'How mysterious are the ways of Providence!' and yet, we shall one day rejoice in view of the wisdom, goodness, and mercy of this very event."

NOTE XVII. When several separate paragraphs are quoted, the two commas are placed at the beginning of each, but the final two are used at the end of the last paragraph only.

28. "No man can be happy who is destitute of good feelings and generous principles.

"No man, who is indifferent to the happiness of others, can possess good feelings and generous principles.

"Therefore, no man can be happy, who is indifferent to the happiness of others."

NOTE XVIII. When merely the substance of another's remark is given, without giving the exact words of the author, the quotations are not to be used; as—

29. The speaker said that he believed the story to be true.

30. The speaker said, "I believe the story to be true."

**12.** *The DASH [—] is used; first, instead of words or letters placed elsewhere, or omitted; second, when a lengthy pas-*

*sage is inserted between the parts of a sentence; and third, when an abrupt transition occurs.*

31. *First.* He began by saying;—

“Can I forget that I have been branded as an outlaw?”

32. In the village of N—s, in the state of L—, in the year of our Lord, 18—.

33. *Second.* “What a lesson the word, *diligence*, contains? How profitable is it for every one of us to be reminded,—as we are reminded, when we make ourselves aware of its derivation from *diligo*, to love,—that the only secret of true industry in our work is love of that work!”

34. *Third.* Love asks gold;—to build a home full of delights for father, mother, wife, children, and—

35. *Lady Teazle.* Nay, you know if you will be angry without any reason, my dear—

*Sir Peter.* There, now you want to quarrel again.

*Lady T.* No, I am sure I don't. But if you will be so peevish—

*Sir P.* There, now! who begins first?

NOTE XIX. The dash is used before an abrupt turn; as,—

36. “The king, himself, has followed her—

When she has gone before.”

NOTE XX. The Dash is used before the repetition of a word, which has just been uttered; and, being repeated emphatically, is called the *Echo*; as,—

37. Compelled by necessity—*necessity*, the stern parent of invention.

38. Shall I think of heaven—heaven, did I say?

NOTE XXI. In elocution, the Dash is sometimes used to separate the emphatic words; as,—

39. “Such are the excuses, which irreligion offers. Could you have believed that they were so empty—so unworthy—so hollow—so absurd?”



**13.** *The Marks of PARENTHESIS ( ) include a sentence, a number, or a reference to some other part of the book, not of sufficient importance to be made a connected part of the sentence.*

40. "You know, my dear (the words 'my dear' always denote the beginning of a quarrel), that you forgot the clock?"

41. "The play, I remember, pleased not the million; 'twas caviare to the general; but, it was (as I received it, and others, whose judgment, in such matters, cried at the top of mine) an excellent play;—"

NOTE XXII. A Parenthesis, inclosing an interrogative period, throws doubt on a preceding statement; as,—

42 He gives out that he is a son of a nobleman (?), and is daily expecting a remittance from home. It may be so (?).

NOTE XXIII. A Parenthesis, inclosing an exclamative period, denotes irony, or contempt; as,—

43. These fellows are reformers (!), philanthropists (!), so are the evil spirits of Pandemonium, and in very much the same way.

44. Yet Brutus says, he was ambitious; and sure, Brutus is an honorable man (!).

**14.** *The BRACKETS [ ] are used to inclose an explanation, or the correction of mistakes made by an author, from whom we are quoting; the pronunciations of words; the dates of events; and, frequently, for the same purpose as the marks of parenthesis.*

45. "The lover shall not sigh gratis; the humorous man shall end his part in peace; [the clown shall make those laugh, whose lungs are tickled o' the sere;] and the lady shall say her mind freely;"—[*Hamlet*.

46. In this year [April, 1775], was fought the battle of Lexington.

47. This series of names present [presents] no new ones.

48. "In the bivouac [bee-voo-ak] of life."

49. *Queen*. What wilt thou do? thou wilt not murder me? Help, help, ho!

*Polonius*. [*Behind*.] What, ho! help!

*Hamlet*. How, now! a rat? [*Draws*.] Dead for a ducat, dead. [*Makes a pass through the screen*.]

NOTE XXIV. The marks of Parenthesis are used by some instead of the brackets; either is correct.

15. *Third*. The Characters, used to show abbreviations or contractions, are the *Contractive Period*, the *Apostrophe*, the *Ditto Marks*, the *Hyphen*, the *Brace*, the *Ellipsis*, the *Leaders*, and the *Caret*.

16. *The CONTRACTIVE Period is used where the first part of the word stands for the whole of the word.*

1. "And the earth was without form and void." Gen. c. I., v. 2.

NOTE I. Sometimes a dash may be used instead of the *Contractive Period*.

17. *The APOSTROPHE ['] is used where letters are omitted at the beginning, or from the middle of a word, and in the terminations of some adjuncts.*

2. 'Twill glide o'er the waters.

3. I'll meet thee in the dungeon's gloom.

4. I saw Henry's table at the Mechanics' Institute.

NOTE II. The *Apostrophe* is used where more than one letter, sign, or symbol is meant; as,—

5. In the word, *mississippi*, we find one *m*, four *i*'s, four *s*'s, and two *p*'s.

6. In  $66 + 666 + 6 - 1 - 111$ , we find six 6's, two + 's, two - 's, and four 1's.

7. Dot your i's, cross your t's, and make your A's, V's, N's, M's, and W's distinct.

**18.** *The DITTO Marks or DOUBLE COMMAS [ " ] are two inverted commas, placed under a word, to show that it is to be repeated.*

8. 10 mills make 1 cent.

100 " " 1 dime.

**19.** *The HYPHEN [-] is used to show that the parts, between which it stands, are to be taken together.*

9. The pastry-cook, the clock-maker, and the washer-woman were over-looking the affairs of the organ-grinder.

NOTE III. The Hyphen is used to show the composition, and the syllabication of words; as,—

10. Ab-sti-nence is compounded from Abs-tin-ence.

NOTE IV. The Hyphen is used, in its general sense, to join the parts of a word found in two lines.

NOTE V. The Hyphen is used to show peculiar pronunciations; as,—


11. "S-o-l-o-m-o-n is a perpetual calm; should the children, in their play, knock over the tea-table and its contents, he looks quietly up from his book, and drawls out, 'A-i-n-t y-o-u r-a-t-h-e-r n-o-i-s-y, c-h-i-l-d-r-e-n?'"

NOTE VI. Sometimes, the Hyphen is used to distinguish words; as,—

12. Rēcreation, *amusement*; rē-creation, *to make again*.

13. White-pine boards must be made from the white pine; but white pine-boards may be made from any kind of pine.

14. Are these, White-pond water-lilies, or white pond-water lilies, or white-pond-water lilies?

**20.** The BRACE [] is used to join several distinct parts to one common part.

$$\begin{array}{rcl}
 15. \begin{array}{l} 1,000 \text{ mills} \\ 100 \text{ cents} \\ 10 \text{ dimes} \end{array} & \left. \vphantom{\begin{array}{l} 1,000 \text{ mills} \\ 100 \text{ cents} \\ 10 \text{ dimes} \end{array}} \right\} \text{equal } \$1. & \begin{array}{l} 10,000 \text{ mills} \\ 1,000 \text{ cents} \\ 100 \text{ dimes} \end{array} \left. \vphantom{\begin{array}{l} 10,000 \text{ mills} \\ 1,000 \text{ cents} \\ 100 \text{ dimes} \end{array}} \right\} \text{are } \left\{ \begin{array}{l} \frac{1}{2} \text{ D. E.} \\ 1 \text{ E.} \\ \$10. \end{array} \right.
 \end{array}$$

NOTE VII. The principle of contraction, by which we use the Brace in the tables, is the same as that, by which we contract compound sentences.

$$16. \begin{array}{l} \text{John} \\ \text{Ann} \end{array} \left. \vphantom{\begin{array}{l} \text{John} \\ \text{Ann} \end{array}} \right\} \text{clothed and fed the poor} \left\{ \begin{array}{l} \text{man.} \\ \text{woman.} \\ \text{child.} \end{array} \right.$$

**21.** The Marks of ELLIPSIS [\*\*\* or ...] are used to show the omission of letters, words, sentences, paragraphs, chapters, etc.

NOTE VIII. Usually, when the marks are used to show an omission of letters, a point is used for each omitted letter; or, we may use the dash.

17. G\*\*\*\*e W\*\*\*\*\*n, I . . . . l P . . . . m, and B—n F—n.

18. "*Brutus*. [*Opens the letter, and reads.*] '*Brutus, thou sleep'st; awake, and see thyself. Shall Rome, &c. Speak, strike, redress! Brutus, thou sleep'st; awake.*'\*\*\*\* [*To himself—*] Such instigations have often been dropped where I have took [taken] them up. *Shall Rome, &c.* Thus must I piece it out; shall Rome stand under one man's awe? What! Rome?"

**22.** LEADERS [.....] are dotted lines, used to connect words, at the beginning, with others at the end of the same lines.

19. Punctuation . . . . . page 154.

Characters used at the end, etc. . . . " 155.

" " " " breaks . . . . " 156.



**23.** The CARET [ ^ ] is used, in manuscript, to show the place of omitted words or letters.

20. I <sup>r</sup><sub>^</sub> write this note <sup>to</sup><sub>^</sub> you.

**24.** *Fourth.* The Characters, used for reference, are the *Emphasis-Marks*, the *Division-Marks*, and what are usually called the *Reference-Marks*.

**25.** The EMPHASIS-Marks are the HAND or INDEX [☞], the ASTERISKS or STARS [\*\*], and the NOTA BENE [N.B.]. They are used to direct, or to refer the reader to some special paragraphs.

NOTE IX. The term, *Emphasis*, as here used, is improperly applied. These signs have nothing to do with emphatic words, as described in the Syntax of Sentences.

1. ☞ For sale, at a Bargain—All my real estate.

2. \* \* “A retired clergyman, whose sands of life have nearly run out.”

**26.** The DIVISION-Marks are the PARAGRAPH [¶], and the SECTION [§]. They enable us to refer to different parts of a book. Formerly, both were used much more than at present.

NOTE X. The term, *Paragraph*, was applied to a title, placed in the margin to distinguish paragraphs, before they were written separately, as now.

3. “¶ Avoid all needless repetitions of the same Repetition. thing in different parts of the discourse. ¶ Avoid all needless prolixity in one part to the neglect, or too rapid Prolixity. disposal of, perhaps, more important parts. ¶ Avoid Multiplying explications where there is no difficulty, nor Explications. darkness, nor danger of mistake.”

**NOTE XI.** The Section includes one, or more paragraphs, when they pertain to the same part. The Sections in this work are shown by the *bold-faced* figures, **1, 2, 3**, etc.; the examples and remarks are the paragraphs.

**27.** *The REFERENCE-Marks are used to refer the reader to a note in the side, or at the foot of a page.*

**28.** Reference Marks are divided into *Superior-Marks*, and *Inferior-Marks*.

**29.** *The SUPERIOR-Marks are placed with the word concerning which the reference is made. They are either the letters, a, b, c, d, etc., or the figures, 1, 2, 3, 4, etc., placed at the end, and near the upper part of the word.*

**30.** *The INFERIOR-Marks are placed at the left of the notes to which the reference is made. They are the same as the letters, or figures, used as Superiors.*

**NOTE XII.** When only a few notes are given, we use the following six signs in the order, in which they are here given;—

1. Asterisk, or Star . . . . . *	4. Section . . . . . §
2. Obelisk, or Dagger . . . . . †	5. Parallel . . . . . ‖
3. Double Dagger . . . . . ‡	6. Paragraph . . . . . ¶

**NOTE XIII.** When more than six references are required, some double or treble those given above; as, \*\*, †††, etc.

**31.** *Fifth.* The Punctuations, used in *pronunciation*, are the *Accent-Marks*, the *Quantity-Marks*, the *Dieresis*, and the *Cedilla*.

**32.** *The ACCENT-Marks are used to show that a peculiar force or stress of the voice is to be given to the syllables over which they are placed.*

NOTE I. Accent is, to the syllable in a word, what Emphasis is to a word in a sentence.

**33.** Accent-Marks are of three kinds; the *Acute*, the *Grave*, and the *Circumflex*.

**34.** *The ACUTE Accent ['] denotes a rising inflection of the voice.*

As, an'archy, antip'athy, anticipa'tion.

NOTE II. The Acute Accent, at the end of a clause, shows that the voice rises.

4. See, who comes here'? My countryman'—but yet I know him not'. Horatio, or I do forget myself'.

**35.** *The GRAVE Accent ['] denotes the falling inflection.*

As, An'archy', antip'athy'.

5. On Linden, when the sun was low',  
All bloodless lay the untrodden snow',  
And dark as winter was the flow  
Of Iser rolling rapidly'.

NOTE III. The Grave Accent is sometimes placed over *e*, in the suffix of an adjunct word, to show that it must be pronounced; as,—

6. Belovèd, these things write I to you.

**36.** *The CIRCUMFLEX Accent [^ or ~] denotes an upward, followed by a downward inflection of the voice.*

7. *Etérnity, thou pleásing, dreadful thought.*

NOTE IV. Sometimes the circumflex is used to distinguish a peculiar sound of the vowel, over which it is placed; as in *fâll, fûll*, etc.

NOTE V. The accent is sometimes used to distinguish words having like parts; as,—

8. The indorser, either *directly*, or *indirectly*, shall pay to the indorsee. This is so far from being *injustice*, that it is real justice.

37. Quantity Marks are of *three* kinds; the *Long* or *Macron*, the *Short* or *Breve*, and the *Doubtful*.

38. The LONG Mark or MACRON [ - ] is placed over a long vowel.

As, in the words, *fâte, mē, pīne, nō, tūbe*.

39. The SHORT Mark or BREVE [ ˇ ] is placed over a short vowel.

As, in the words, *făt, mět, pĭn, nőt, tŭb*.

40. The DOUBTFUL Mark [=] is placed over a vowel, which may be long, or short.

As, in the words, *wĭnd, demŏnstrate*, etc.

41. The DIÆRESIS [ ¨ ] is placed over the latter of two adjoining vowels, to show that it does not form a diphthong with the former.

As, in the words, *aërial, zoölogy*, etc.



LIT. DEF. The word, *ce-dil'-la*, means *belonging to that which softens*.

42. The CEDILLA [ , ] is a mark used in French words under the letter, C, before A, or O, to give it the sound of S.

As in the word, *façade*, pronounced *fas-âde*; *maçon*, pronounced *masôn*.

N.B.—Should the teacher desire to exercise the class in Punctuation, let some one read a passage aloud, to be written and punctuated by the student; then, let these exercises be examined very carefully and the necessary comments be made. Do not assume that all the punctuations, found in the books, are correct. Indeed, no supposition could be more absurd than this; since, the most of writers leave the Punctuation to the "compositor," as the type-setter is technically called. Therefore, whatever book is used, examine it, as to its punctuation, as well as the exercises of the students.

Many doubtful cases will, of course, be found. In these cases, the Punctuation must be a matter of taste.

The teacher should be provided with a copy of "*Wilson's Treatise on Punctuation*," which, in our judgment, is the best work on this subject, yet published.

#### EXERCISES IN PUNCTUATION.

*Let the student copy, and punctuate the following examples.*

1. I am monarch of all I survey my right there is none to dispute from the center all round to the sea I am lord of the fowl and the brute O solitude where are the charms that sages have seen in thy face 'tis better to dwell in the midst of alarms than to reign in this horrible place

2. The Lord is my shepherd I shall not want he maketh me to lie down in green pastures he leadeth me beside the still waters he restoreth my soul he leadeth me in the paths of righteousness for his names sake yea though I walk through the valley of the shadow of death I will fear no evil for thou art with me thy rod and thy staff they comfort me thou preparest a table before me in the presence of mine enemies

thou anointest my head with oil my cup runneth over surely goodness and mercy shall follow me all the days of my life and I will dwell in the house of the Lord for ever.

3. The earth is the Lords and the fulness thereof the world and they that dwell therein for he hath founded it upon the seas and established it upon the floods who shall ascend into the hill of the Lord or who shall stand in his holy place he that hath clean hands and a pure heart who hath not lifted up his soul unto vanity nor sworn deceitfully he shall receive the blessing from the Lord and righteousness from the God of his salvation this is the generation of them that seek him that seek thy face O Jacob selah lift up your heads O ye gates and be ye lifted up ye everlasting doors and the King of glory shall come in who is this King of glory the Lord strong and mighty the Lord mighty in battle lift up your heads O ye gates even lift them up ye everlasting doors and the King of glory shall come in who is this King of glory the Lord of hosts he is the King of glory selah.

*Erroneous Punctuation, to be corrected.*

1. On Linden when, the sun was low all trackless lay, the untrodden snow and dark, as winter was, the flow; of Iser, rolling rapidly?

2. The harp, the monarch, minstrel swept; the king of men the loved of. Heaven that music hallowed; while she wept, o'er tones her heart of hearts had given! Redoubled be, her tears its cords, are riven.

3. Was it not? pitiful near a whole city full, of homes she had none;

4. Miss Jone's compliments to the Misses Brown; requests the Misses Brown's company this evening, to tea!

5. The raven (never flitting) still; is sitting still; [is sitting on]; the pallid bust of Pallas. just above my chamber door,——

## CHAPTER IV.—Grammar.

OUTLINE. The SCIENCE of Grammar includes ;—

- I. *The Definitions ;*
- II. *Etymology and Grammatical Syntax ;*
- III. *Orthoepey and Orthography of Language.*

### I. DEFINITIONS.

1. GRAMMAR is the name given to that part of the Science of Language, which includes ; first, the Classification of the elements of sentences according to their Uses or Offices, and ; second, the Sounds and the Letters which are used as the elements of words. (See Chap. I., p. 49.)

LITERAL DEFINITION. The word, *grammar*, means *belonging to elements, grains, sands, letters.*

*Analysis.* GRAMMAR. (*m*)*ar* = *al*, that which, belonging to ; *gram*, grain, letters, sand. (See Dict., *gramme, grain, literal, littoral* ; also, Chap. IV., *Letters.*)

NOTE I. The narrator's grammatical use of thought language is synthetic ; because, he must give to each word, phrase, or sentence, some means for showing to the narratee, its logical, its rhetorical, and its grammatical attributes or properties, whenever it is necessary that these should be made known. He must, also, speak or write each expression correctly.

The narratee's grammatical use of thought language is analytic ; because, he must take each expression as it comes from then arrator and, by the aid of its construction and modifications, find its grammatical, its rhetorical and its logical uses ; and, also, must learn to hear and to read the language correctly.

It is worthy of notice, that the relations of the narrator and of the narratee to the narration are as follows ;—

The narrator is ; first, a Logician ; second, a Rhetorician, and, third, a Grammarian.

The narratee is ; first a Grammarian ; second, a Rhetorician, and, third, a Logician.

## II. *The PARTS or DIVISIONS of Grammar.*

2. Grammar is divided into *two parts*; Part I., *Etymology and Syntax* and Part II., *Orthoepy and Orthography*.

### *Part I. Etymology and Syntax.*

3. ETYMOLOGY is the name given to that part of Grammar which includes the classifications of the elements of sentences according to their uses or offices, or "*The Parts of Speech*," and what belongs to each of these Classes or Parts of Speech.

LIT. DEF. The word, *etymology*, means *belonging to the science of the origin, or source [of things]*.

Analysis. ETYMOLOGY.  $y = e$ , — ; (o)log, science, reason ; *etym*, origin, source, truth.

4. *The NAMES or TERMS.* The Names or Terms, used in Etymology, are, *Attribute or Property, Modification, Table, Regular and Irregular Words, Defective and Redundant Words, Variable Words, and Parsing.*

5. ATTRIBUTES or PROPERTIES are names given to what each Class or Part of Speech derives from its Logical, its Rhetorical, or its Grammatical use. (See Attributes of Nouns, Pronouns, etc.)

LIT. DEF. The word, *attribute*, means *that which has been given to [something]*.

The word, *property*, means *that which belongs to [something]*.

Anal. ATTRIBUTE.  $e$ , belonging to ;  $t$ , — ; *tribu*, has been given ; *at = ad*, to [something].

PROPERTY.  $y = e$ , — ;  $t$ , — ; *near to, proper, peculiar, real.*

6. Attributes or Properties are divided into *three kinds*; *Logical, Rhetorical and Grammatical Attributes.*

7. A LOGICAL Attribute or Property is one which a Part of Speech derives from its meaning or ideal.

Thus, the Gender, Person and Number of a Noun are known by its meaning, hence they are Logical Attributes or Properties of the Noun.



8. A *RHETORICAL Attribute or Property* is one which a Part of Speech derives from its use or office in a sentence.

Thus, the Case of a Noun is known by the use or office of a Noun.

9. A *GRAMMATICAL Attribute or Property* is one which a Part of Speech derives from the elements which form the word.

Thus, the regularity of a Verb is derived from the manner in which the Verb is spelled.

10. *MODIFICATIONS* are forms or changes of roots, of suffixes, or of prefixes, and are used to show either the relations, or the attributes of the modified elements, and also for Euphony. (See Relations of Elements.)

LIT. DEF. The word, *modification*, means the science of making forms or shapes; and, also, the form or shape itself.

Thus, man, men; horse, horses; export, import; wife, wives.

Anal. *MODIFICATION*. *ation*, —; (*i*)fic, has been made; *mod*, mode, form, figure.

Thus, donor, donee; boy, boys; man, woman; duke, duchess; John's hat; this man, these men.

NOTE I. In written, or printed language, the suffix is sometimes separated from its root; as, *my own* for *myown*.

NOTE II. The English language is remarkable, because it is so free from many of those Modifications of words which are found in other languages, and are used merely to show the attributes or properties of words; hence, by many it is called an "*Anomalous Language*;" by a few, "*a Grammarless Tongue*." A careful study of the grammatical attributes or properties of its words and the means by which these are made known, reveals the gratifying facts; *first*, that the English language has all the Modifications really needful to show the attributes or properties of its words and, perhaps, a few more than are needed by thinkers; *second*, it also shows that the prevailing idea of the English language is, that the attributes or properties of words shall be shown by the meanings of the words and by their positions in sentences, rather than by the Modifications of the words themselves. Whoever studies the English language carefully, must be convinced that it is, pre-eminently, the language of the thinker and that, in this respect, it is most admirably adapted to become "*The Universal Language*," a mission which it seems destined to fulfil. It is, indeed, in its Grammar, the most philosophical language, which is spoken by the human lip, or written by the human hand.

**11.** *TABLE* is a term applied to an arrangement, showing the different modifications of a word, of a phrase, or of a sentence.

LIT. DEF. The word, *table*, means something arranged, classed, set in order.

*Anal.* *TABLE.* *e*, something; *tabl*, class, rank, order. (See Dict., *tabulate*.)

**12.** A *REGULAR Word* is one which is used according to some general rule, or table.

**13.** An *IRREGULAR Word* is one which is not used according to some general rule, or table.

LIT. DEF. The word, *regular*, means according to some rule.

*Anal.* *REGULAR.* *ar*, use, office; *regul*, rule, law, order; *ir*, not.

**14.** A *DEFECTIVE Word* is one which lacks some of the modifications belonging to other words of its own kind or class. (See Defective Nouns, Pronouns, etc.)

LIT. DEF. The word, *defective*, means like that which has been taken away.

*Anal.* *DEFECTIVE.* *tive*, —; *fec* = *fic*, has been taken; *de*, from.

**15.** A *REDUNDANT Word* is one which has two or more modifications to show the same attributes; or, that has two or more meanings.

LIT. DEF. The word, *redundant*, means that which flows back.

*Anal.* *REDUNDANT.* *ant*, something, belonging to; (*d*)*und*, flows, waves; *re*, back again.

NOTE III. A word, having two or more modifications for the same meaning, is said to be *Redundant in Form*; a word, having two or more meanings, is said to be *Redundant in Meaning*.

Thus, *phenomenons*, *phenomena*, are *redundant forms of phenomenon*. *Brothers* (members of the same family), and *brethren* (members of the same society), are *redundant both in form and in meaning*.

**16.** A *VARIABLE Word* is one which is sometimes used in one form or meaning, and sometimes in another form or meaning.

LIT. DEF. The word, *variable*, means may be changed.

*Anal.* VARIABLE. (*ia*)ble, may, can ; *var*, change, turn.

Thus, dem'onstrate, demon'strate ; pretension, pretention ; brothers, brethren, etc.

*Dem'onstrate* is variable in accentuation ; *preten'sion* is variable in spelling ; *brothers* and *brethren* are variable in meaning, they are plural forms of brother, etc.

**17.** *The term, PARSING, is used to name the operation or process of finding the class or Part of Speech to which an element of a sentence belongs, and of finding the attributes or properties belonging to that element. (See Analyses of Nouns, Pronouns, etc.)*

### *Grammatical Syntax.*

**18.** GRAMMATICAL SYNTAX is the name given to that part of Grammar, which prescribes or directs the means by which the attributes or properties of each Part of Speech must be shown by the Narrator and learned by the Narratee.

*The ETYMOLOGICAL Classification of the Elements of Sentences ; or, the "PARTS OF SPEECH."*

**19.** The Elements of Sentences, according to their uses or offices in Sentences, are divided into eight classes, commonly called "*The Parts of Speech* ;" namely ;—I., *Nouns* ; II., *Pronouns* ; III., *Adjectives* ; IV., *Verbs* ; V., *Adverbs* ; VI., *Prepositions* ; VII., *Conjunctions* and, VIII., *Exclamations*.

NOTE I. Some grammarians have *nine*, while others have *ten* "Parts of Speech." The *ninth* class is formed by calling the two adjunct words, *a* or *an*, and *the*, *Articles*. The *tenth* "Part of Speech" is formed by calling the different Tenses of the Participial Mode, *Participles*.

According to this mode of forming classes, an almost indefinite number of "Parts of Speech" might be formed.

NOTE II. The classification of words, according to their uses or offices, is sometimes called "The Grammatical Classification of Words," which would be a good term if no other classification were found in grammar. Properly it is called the Etymological Classification of Words ; or, the *Et-y-mol-o-gic* Classification of Words.

NOTE III. The following Table, if read from left to right, shows what the rhetorical use of a word requires it to be called, in grammar, thus; the Subject of a Sentence is called a Subject *Noun* in grammar. The Predicate or Affirmer of a Subject is a *Verb* in grammar. The first Object of a Predicate becomes a First Object *Noun* in grammar; etc.

TABLE. *Rhetoric to Grammar.*

Rhetorical Uses or Offices in Sentences.	Etymological Classes or the Parts of Speech	
1. The <i>Subject</i> of a sentence is called a <i>Subject</i>	NOUN	in gram.
2. The <i>Predicate</i> of a subject	“ VERB	“
3. The 1st <i>Object</i> of a predicate	“ 1st <i>Object</i> NOUN	“
4. The <i>Relator</i>	“ PREPOSITION	“
5. The 2d <i>Object</i> of a predicate	“ 2d <i>Object</i> NOUN	“
6 I. An <i>Adjunct</i> related by <i>of</i> or by <i>apostrophe</i>	“ <i>Adjunct</i> NOUN	“
II. An <i>Adjunct</i> of a noun not related by <i>of</i> nor by <i>apos.</i> is called an	ADJECTIVE	in gram.
III. An <i>Adjunct</i> of a word, which is not a noun	“ ADVERB	“
7. The <i>Personator</i> of a name or expression	“ PRONOUN	“
8. The <i>Connector</i> of a clause	“ CONJUNCTION	“
9. An <i>Exclamative</i>	“ EXCLAMATION	“

NOTE IV. The following Table shows the sentential Use or Office according to which each Part of Speech or Etymologic Class of Words is made.

It should be read thus;—

A Noun is a word, a phrase, or a clause, rhetorically used as a Subject, as an Object, or as an Adjunct, related to its principal, by *of*, or by an apostrophe.

A Pronoun is a word, or a phrase, rhetorically used as the personator of a Noun, etc., etc.



TABLE. *Grammar to Rhetoric.*

Etymological Classes or the Parts of Speech.

Rhetorical Uses or Offices in Sentences.

- |                                    |   |
|------------------------------------|---|
| 1. A NOUN (word, phrase or clause) | a <i>Subject</i> , an <i>Object</i> , or an <i>Adjunct</i> related by <i>of</i> , or by an <i>apos.</i> |
| 2. A PRONOUN (word or phrase)      | a <i>Personator</i> .   |
| 3. An ADJECTIVE (w., ph., cl.)     | an <i>Adjunct</i> of a Noun not related by <i>of</i> , or by an <i>apostrophe</i> .                     |
| 4. A VERB (word or phrase)         | a <i>Predicate</i> or <i>Affirmer</i> .   |
| 5. An ADVERB (w., ph., cl.)        | an <i>Adjunct</i> not of a Noun.  |
| 6. A PREPOSITION (w.)              | a <i>Relator</i> .  |
| 7. A CONJUNCTION (w., ph.)         | a <i>Connector</i> .  |
| 8. An EXCLAMATION (w., ph. cl.)    | an <i>Exclamative</i> .   |

DIRECTION. After some exercise in numbering the words of examples, written on the black-board and on slates, under the inspection of the teacher, the students should be directed while studying the Noun, to copy each example and to number its words. The left hand figure, or figures, must be used to show the use or office of the word, while the right hand figure shows the Part of Speech or Etymological class to which the word belongs, thus ;—

## EXAMPLES.

1. Men should build their houses on foundations of solid rock.

This example, when written and numbered, should appear as follows ;—

Men<sup>11</sup> should build<sup>2p4</sup> their<sup>762</sup> houses<sup>31</sup> on<sup>46</sup> foundations<sup>51</sup> of<sup>46</sup> solid<sup>63</sup> rock<sup>61</sup>. F S T.

*Translation.* The formula, *F S T*, shows that logically, this example is a simple thought of three parts ; rhetorically, *F S T* shows that this example is a simple sentence actively constructed. Its principal words are *men build houses*. Its adjunctive elements *should foundations, solid stone* ; its personator, *their* ; its relators, *on, of*. *Men*<sup>11</sup>, subject word noun ; *should build*<sup>2p4</sup>,—2p ; phrase predicate · p4, phrase verb ; *their*<sup>762</sup>, 76, personator of the adjunct *men's* ; 2, pronoun ; *houses*<sup>31</sup>, first object word noun, etc.

## I. Nouns.

The science of the Noun includes; *first*, the Definitions; *second*, the Classifications; *third*, the Attributes or Properties, and the Means of making them known; *fourth*, the Declension; and *fifth*, the Syntax of the Noun.

**1. First, the DEFINITIONS.** A NOUN is a word, a phrase, or a clause, which, in a sentence, has the use or office of a SUBJECT, of an OBJECT, or of an ADJUNCT, related to its principal by OF, or by an apostrophe.

NOTE I. Some grammarians classify as Nouns, adjuncts related to Nouns by a relator; while, they classify as Adjectives, the same adjuncts having the same principal word, where the relator is not used.

Thus, the word, *mountain*, after the relator, *of*, in the following, is called a *Noun*; in its other uses, an *Adjective*.

There is the top of a *mountain*, or a *mountain's* top, or a *mountain-top*, or a *mountain* top; in which the words, *mountain*, *mountain's* have the same meaning, and the same rhetorical use.

Students, who prefer not to classify adjuncts as Nouns, should omit that part of the definition which follows the word, "*object*." These will have no occasion for a Possessive, and very little for a Genitive Case.

### EXAMPLES.

1. The *father* gave the *land* to his *son*, but the *son's* part of the *land* was less than his *father's*.

*General Analysis.* F S T + F S + F s.

*Grammatical Analysis or Parsing.* *Father* is a *noun*; because, it is a word, which has the use or office of a subject, in the sentence, *the father gave*, etc.

*Land* is a *noun*; because, it is a word, which has the use or office of an object. It is the first object of the predicate, *gave*.

*Son* is a word *noun*; because, it has the use or office of an object. It is a second object of the predicate, *gave*.

*Son's* is a word *noun*; because, it has the use or office of an adjunct. Its relation to its principal, *land*, is shown by an apostrophe.

*Part* is a word *noun*.

*Land* [of land] is a word *noun*; because, it has the use or office of an adjunct, whose relation to its principal, *part*, is shown by the relator, *of*.

*Father's* [father's part of land] is a word *noun*; because, etc.

2. "*The rose of Sharon*" is a beautiful plant.

*Parsing.* *The rose of Sharon* is a phrase *noun*; because, in this sentence it is a phrase, which has the use or office of a subject.

3. Did you call this plant, "*The rose of Sharon?*"

4. Do you know the tune of "*Old Hundred?*"

*Parsing.* "*Old Hundred*" is a phrase *noun*; because it is an adjunct phrase, whose relation to its principal is shown by the relator, *of*.

5. The assembly shouted, "*The people are triumphant.*"

*Parsing.* "*The people are triumphant*" is a clause *noun*; because, in this sentence, it is a clause having the use or office of an object.

### *Classifications of Nouns.*

2. *Second, the CLASSIFICATIONS.* Nouns are classified according to *two* bases; *first*, according to their *signification*; *second*, according to their *uses* or *offices* in sentences.

3. *First Classification.* According to their *significations*, Nouns are divided into *two* kinds; *Proper*, and *Common*.

### *Proper Nouns.*

4. A *PROPER Noun* is a noun which distinguishes *one* or *more* of a class from all others of the same class or kind.

### EXAMPLES.

1. *Schuyler* was superseded by *Gates* in *June*.

*Parsing.* *Schuyler* is a proper word Noun; because, it distinguishes ~~one~~ individual from all others of the same class (men).

2. The Alleghanies form a part of the Appalachian System of mountains.

3. The Americans are distinguished for enterprise.

NOTE I. A Proper Noun, used to distinguish a member of a family, is called the *Given Name* or the *Christian Name*.

4. George Washington commanded the American armies.

*Parsing.* George is a proper *given* or *Christian* name. It is a *given* or *Christian* name; because, it distinguishes one Washington from all other Washingtons.

5. Friday, the twenty-fifth day of December, was Christmas, and the next Friday, the first day of January, was New Year's day. Thanksgiving was on Thursday, and the Fourth (day) of July came on Sunday.

6. Washington's birth-day was celebrated on Monday, Feb. 22, 1858. The procession of citizen-soldiers passed through Broadway, Fourteenth Street, Fourth Avenue, Bowery, Chatham Street, and Park Row; and was reviewed in the City Hall Park.

#### *Common Nouns.*

5. A COMMON Noun is a noun which may be used to name the whole of a class or kind and, also, each individual of that class or kind.

7. The pupils of this school recite in classes, and each pupil strives to become the best student in the class.

*Parsing.* Pupil is a common word Noun. It is common, because, it may be used to name the whole class (pupils) and, also, any individual in that class (pupil).

8. Each orator, hero, and statesman of former times has been the type of our modern orators, heroes, and statesmen.

NOTE II. A Noun, signifying one's country or nation, is called a *Patrial Noun*; signifying one's race, a *Gentile* or *Generic Noun*:

6. Second Classification of Nouns. According to their uses or offices in sentences, Nouns are divided into four kinds; *Subject Nouns*, *Object Nouns*, *Adjunct Nouns*, and *Exclamative* or *Appellative Nouns*.



*Subject Nouns.*

7. A **SUBJECT Noun** is a word, a phrase, or a clause, used as the subject of a sentence.

NOTE I. In the examination of a Subject Noun, the student should notice whether it is the Subject Noun of an independent, or of a dependent sentence. Generally, this fact should be stated.

## EXAMPLES.

1. *James* sent a trusty messenger with the message.

*Parsing.* *James* is a *subject* proper word Noun. It is a *subject* Noun, because, it is the subject of a sentence.

2. *The Star-spangled Banner* was sung by all.

*Special Analysis.* *The Star-spangled Banner* is a *subject* common phrase Noun. It is a *subject* Noun, because it is used as the subject of a sentence.

3. "*Mind your business*" is stamped in raised letters on one side of this coin.  $\frac{T}{f s t}$  S f.

*Parsing.* "*Mind your business*," is a *subject* common clause Noun. It is a *subject* Noun, because, etc.

4. "*Travellers are invited to call here*" was inscribed over the door.

*Object Nouns.*

8. An **OBJECT Noun** is a word, a phrase, or a clause, used as an object of an affirmer.

5. He giveth food to the poor.

*Parsing.* *Food* is an *object* common word Noun. It is an *object* Noun, because it is used as an object in a sentence.

NOTE II. Sometimes, Nouns should be distinguished as *First Object* Nouns, and as *Second Object* Nouns. Thus, in the previous example, *food* is a *first object* Noun; *poor* is a *second object* Noun.

6. The assembly sang "*The Star-Spangled Banner*."

*Parsing.* *The Star-Spangled Banner* is a *first object* Noun, because it is a phrase used as a first object in a sentence.

7. We ended our musical entertainment with "*Auld Lang Syne*."

*Parsing.* *Auld Lang Syne* is a *second object* common phrase Noun. It is a *second object* Noun, because it is a phrase used as a second object in a sentence.

8. The passenger desired *the captain to stop the boat*.

9. The daughter's affection for her father was shown by he. *providing for his comfort*.

### *Adjunct Nouns.*

9. An **ADJUNCT Noun** is an *adjunct word, phrase, or clause*.

10. The *mother's care* of her *daughter's happiness* was emulated by the daughter in caring for the happiness of her *mother*.

*Parsing.* *Mother's* is an *adjunct* common word Noun. It is an *adjunct* Noun, because it is a word, used in a sentence, as an adjunct.

*Daughter's* is an *adjunct* Noun, because, etc.

*Happiness* [of happiness] is an *adjunct* common word Noun. It is an *adjunct* Noun, because, etc.

11. Who was the author of "*The Star-spangled Banner*?"

*Parsing.* *The Star-spangled Banner* is an *adjunct* proper phrase Noun. It is an *adjunct* Noun, because it is a phrase, used in the sentence, as an adjunct of *author*, to which its relation is shown by *of*.

12. What are the chances of *your brother's recovering his property*?

*Your brother's recovering his property* is an *adjunct* common clause Noun. It is an *adjunct* Noun, because it is used as an adjunct of its principal word, *chances*.

### *Exclamative or Appellative Nouns.*

10. An **EXCLAMATIVE or APPELLATIVE Noun** is one which is used in a sentence either as an *exclamative*, or as the name of a person addressed.

13. Roger, come here, sir.

*Parsing.* *Roger* is an *appellative* proper word Noun. It is an *appellative* Noun, because it is the name of the narratee.

14. Would I had died for thee, O Absalom, my Son! my Son!

*Absalom* is an *exclamative* proper word Noun. It is an *exclamative* Noun, because, etc.

15. O Virtue! how amiable thou art.

16. The wounded man exclaimed, "I am hurt! I am dying."

17. A Daniel! A Daniel come to judgment! I thank thee, Jew, for teaching me that word.

*To the Student.* The following Notes are inserted, because they explain terms which are frequently used by the grammarians. Scientifically considered, they are absurdities.

NOTE III. Nouns, naming things, which have a sensible existence or are material, are sometimes called *Nouns Substantive* or *Substantive Nouns*, or simply *Substantives*.

18. John struck the horse with a whip.

*John* is a subject Noun; *horse* and *whip* are object Nouns, each naming an idea of a material thing or object; hence, they are called *substantive* Nouns or *substantives*.

NOTE IV. Nouns, naming the qualities or properties of things, are sometimes called *Nouns Adjective* or *Adjective Nouns*.

19. Neatness, conciseness, and directness are the essentials of strength and clearness in style.

NOTE V. When the *affirmer* only of a contracted sentence is used as a subject or as an object, it is sometimes called a *Verbal Noun*. If the affirmer end in *ing*, it is called a *Participial Verbal Noun*.

20. To err, is human, to forgive, divine.

21. *Failing* is oftener the result of *doubting*, than of *attempting* the performance of difficulties.

NOTE VI. Adjective and Verbal Nouns are called *Abstract Nouns*.

22. Faith, hope, and charity are Christian graces.

### *The Attributes or Properties of Nouns.*

11. Third, the ATTRIBUTES of Nouns, and the MEANS of KNOWING them. Nouns have four Attributes or Properties; called, *Gender*, *Person*, *Number*, and *Case*.

## GENDER.

**12.** GENDER is a logical attribute or property, which the noun derives from the presence or absence of sex in that which the noun names.

NOTE I. Probably the term, *Gender*, was originally applied to an idea subordinate to all principal ideas of material objects. This subordinate idea is that every material thing belongs either to the *Animates*, *animals*, *plants*, or to the *Inanimates*, *minerals*, etc. If it belong to the *Animates*, it must also belong either to the *male* sex, or to the *female* sex; if to the *Inanimates*, it belongs to neither sex; hence, that attribute or property of a Noun, by which it signifies the source or origin of its ideal, is very properly called the *Gender* of the Noun.

Gender includes "distinction of sex," and more than this; just as the origin of all created objects includes more than the origin of any class of created objects; so that the term, *Gender*, has a larger signification than the term, *Sex*, which, literally, means *cut*, or *divided*, and should be used in Grammar as a name for the two sections or sexes, *male*, *female*, into which *Animate* beings are naturally divided.

**13.** Nouns have four kinds of Gender; namely, *Masculine*, *Feminine*, *Common*, and *Neuter*.

**14.** The MASCULINE Gender is attributed to nouns which are names of males.

**15.** The FEMININE Gender is attributed to nouns which are names of females.

## EXAMPLES.

1. That *man* and that *woman* may be a *husband* and his *wife*, a *brother* and his *sister*, a *father* and his *daughter*, an *uncle* and his *niece*, a *nephew* and his *aunt*, an *actor* and an *actress*, a *lord* and a *lady*, a *duke* and a *duchess*, or a *beau* and a *belle*.



*Grammatical Analysis.* *Man* is a subject common Noun. It has the logical attribute, *masculine* Gender; because, it names a male.

*Woman* is a subject common Noun. It has the logical attribute, *feminine* Gender; because, etc.

**16.** *The COMMON Gender is attributed to a noun, which names either a male, or a female, or both.*

2. Your uncle and aunt are *cousins* of my parents. Their children are *pupils* in my school.

*Parsing.* *Cousins* is a subject Noun. It has the attribute, *common* Gender; because, it may be used as the name of males, or of females, or of both.

NOTE II. Many, who object to a "Common Gender," use a "Neuter Gender," nevertheless; while others, with more consistency, reject both. "If," say the latter, "gender means sex, then only the names of males and females have gender." This error comes from using a false definition; as, "Gender is sex." Gender is the attribute only, which relates to the presence and kind, or absence of sex in the thing named; hence, gender is a more comprehensive term than sex. Gender is an attribute of the names of all objects, whether animate or inanimate. In every language, there are certain words, which are to be used only as the names of males; others as the names of females; and others, which may be applied to either, or to both. Now, since these three distinctions are found in the use of words, it becomes absolutely essential for good scholarship, that the learner be taught to use words correctly in this respect.

3. Husband and wife are a "married couple," or "partners for life;" father and mother are parents; sons and daughters are children; brothers and sisters are kindred; and all may constitute a family and be relatives.

**17.** *The NEUTER Gender is attributed to a noun which names neither sex.*

4. The *approach* of a storm, accompanied by *thunder* and *lightning*, is a sublime *spectacle*.

*Parsing.* *Approach* is a subject common Noun. It has the attribute, *neuter* gender; because, it names that which is neither a male nor a female.

NOTE III. The Neuter Gender is attributed to Phrase Nouns and, also, to Sentential or Clause Nouns.

5. The play was called "*A Peep Behind the Scenes.*"

*Parsing.* "*A Peep Behind the Scenes*" is a *phrase subject noun*. It has the *neuter* Gender.

6. She heard *the birds sing*.

*The birds sing* is a *sentential* or *clause object Noun*. It has the *neuter* Gender.

NOTE IV. Sometimes, by a figurative use of language, Nouns, naming inanimate objects, take either the Masculine, or Feminine Gender. (See Chap. V., *Personification*.)

7. The *sun* riseth, and he also goeth down.

*Parsing.* *Sun* is a subject proper noun, which has the attribute *neuter* gender; but, by a figure of speech, it has the attribute, *masculine* gender.

8. The *moon* is up, how bright she shines.

## 9. Look at yon ship, how well she sails.

NOTE V. Names of animals and plants, whose sexes cannot be readily distinguished, are frequently personified by *it*.

10. Even a child is known by *its* doings.11. Does the rabbit sleep with *its* eyes open?

## 12. The lark mounts up on joyous wings,

In heaven's own light, *it* gayly sings.

*The MEANS of KNOWING the GENDERS of Nouns.*

18. The Genders of Nouns may be known in *three* ways;—

*First.* By their *meanings*. The Genders of most English Nouns are known by their meanings or ideas only

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Bachelor	maid	Husband	wife
Beau	belle	King	queen
Boy	girl	Lad	lass
Brother	sister	Lord	lady
Buck	doe	Master	mistress
Bull	cow	Milter	spawner
Bullock	heifer	Monk	nun
Cock	hen	Nephew	niece
Colt	filly	Ram	ewe
Drake	duck	Sloven	slut
Earl, Count	countess	Son	daughter

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Father	mother	Stag	hind
Gander	goose	Steer	heifer
Hart	roe	Uncle	aunt
Horse	mare	Wizard	witch.

*Second. By prefix modifications.*

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Man-kind	woman-kind	Man-servant	maid-servant
Male-teacher	female-teacher	He-goat	she-goat.

*Third. By suffix modifications.*

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Abbot	abbess	Marquis	marchioness
Actor	actress	Mayor	mayoress
Adulterer	adulteress	Mediator	mediatress
Arbiter	arbitress	Monitor	monitress
Auditor	auditress	Murderer	murderess
Author	authoress	Negro	negress
Baron	baroness	Orator	oratress
Benefactor	benefactress	Patron	patroness
Canon	canoness	Peer	peeress
Caterer	cateress	Poet	poetess
Chanter	chantress	Porter	portress
Competitor	competitress	Preceptor	preceptress
Conductor	conductress	Priest	priestess
Count, Earl	countess	Prince	princess
Czar	czarina	Prior	prioress
Deacon	deaconess	Progenitor	progenitress
Demon	demoness	Procurer	procuress
Director	directress	Prophet	prophetess
Doctor	doctress	Protector	protectress
Duke	duchess	Quaker	quakeress
Editor	editress	Seamster	seamstress
Electer	electress	Shepherd	shepherdess
Emperor	empress	Songster	songstress
Enchanter	enchantress	Sorcerer	sorceress
Fornicator	fornicatress	Sultan	sultanness, sultans
Founder	foundress	Suitor	suitress
God	goddess	Tailor	tailoress
Governor	governess	Tempter	temptress
Hebrew	hebrewess	Tiger	tigress
Heir	heiress	Traitor	traitress
Hermit	hermitess	Treasurer	treasuress
Host	hostess	Tutor	tutoress
Huckster	huckstress	Viscount	viscountess
Hunter	huntress	Votary	votaress
Idolater	idolatress	Administrator	administratrix
Inheritor	inheritress	Arbitrator	arbitratrix
Instructor	instructress	Coadjutor	coadjutrix
Jew	jewess	Executor	executrix
Lion	lioness	Testator	testatrix.

## PERSON.

**19.** PERSON is a logical attribute, which a noun derives from the relations of its ideal to the narration.

**20.** Nouns have three kinds of Person; namely, *First, Second, and Third Person.*

*First Person.*

**21.** The FIRST Person is an attribute of a noun naming the narrator.

## EXAMPLES.

1. Am I *Joseph*? I am *Joseph*.

*Grammatical Analysis.* *Joseph* is a second subject proper Noun. It has the attributes, masculine gender, *first Person*. *Joseph* has the *first Person*, because it names the narrator.

2. We, inhabitants of the State of Maine, do petition, etc.
3. The property was left to us, his successors.

*Second Person.*

**22.** The SECOND Person is an attribute of a noun naming the narratee.

4. *Brutus*. *Mark Anthony*, here, take you Cæsar's body.

*Parsing.* *Mark Anthony* is a subject proper noun, masculine gender, *second Person*. It has the logical attribute, *second Person*, because it names the narratee.

5. Go, *slaves*, and do your master's bidding.
6. How dear thou art! O, *Auld Lang Syne*.

*Auld Lang Syne* is a phrase subject noun. It has the *second Person*.

*Third Person.*

**23.** The THIRD Person is an attribute of a noun naming neither a narrator nor a narratee.



7. *Heaven keep that monster from Othello's mind.*

In this example, each Noun has the attribute, *third Person*; because it names neither the narrator nor the narratee.

NOTE I. Any one of the three persons may be attributed to a Phrase Noun, and, also, to a Sentential or Clause Noun.

8. *She heard the bird sing.*

*The bird [to] sing* is a clause first object Noun, neuter gender, *third Person*.

NOTE II. Narrators usually name themselves by using the personators, *I, my, mine, me, we, our, ours, us*.

NOTE III. When the narrator addresses himself as he would another individual, his own name has the *second Person*; when he narrates his own actions as those of another individual, his own name has the *third Person*.

9. Said I to myself, "*Charles Green*, mark my words, 'You mean to be a good, clever fellow, but you miss it very often; you know you do, Mr. *Charles Green*.'"

*Charles Green* is in the *second Person*, although really the name of the person speaking or the narrator.

In Cæsar's Commentaries we find passages, similar to the following, written by Cæsar, concerning himself;—

10. Cæsar orders the troops to follow, but scarcely have they reached the hill-top, when Cæsar perceives one approaching, who informs Cæsar, etc.

In this example, *Cæsar* is in the *third Person*, although really the name of the writer or narrator.

NOTE IV. Those addressed are usually named by *thou, thy, thine, thee, you, ye, your, yours*. When the one, making the address, uses the name of the one addressed, as that of a third individual, that name has the *third Person*; thus, Mr. Brown says to Mr. Williams;—

11. Ah, Mr. Williams! I hope Mr. *Williams* is well to-day! How is Mr. *Williams*' business? Very happy to meet Mr. *Williams*.

In this example, *Williams* is in the *third Person*, although in reality the name of the person addressed, which has the *second Person*.

12. Hear, land of cakes, and brother Scots!

13. Friends! Romans! Countrymen! Lovers! Lend me your ears.

*The MEANS of KNOWING the PERSON of Nouns.*

24. The Person of Nouns may be shown in *two* ways;—

*First.* By the *meaning* only.

14. Hail, holy *light*! Come here, *boys*.

We know that the Nouns, *light*, *boys*, have the Second Person, because they name narratees.

15. War brings *famine*, *pestilence*, and *death*.

We know that the Nouns, *war*, *famine*, *pestilence*, *death*, have the Third Person, because they name neither narrators nor narratees.

*Second.* By the *apposition* of a Noun with a pronoun.

16. *I* *Cæsar*, send these things to you, O Romans.

We know that the Noun, *Cæsar*, is in the First Person, because it is in apposition with that which is personated by the personator.

17. I am the *man*. Ye are the *light* of the world.

## NUMBER.

25. NUMBER is a logical attribute, which a noun derives from an ideal of one, or of more than one.

26. Nouns have *two* kinds of Numbers; namely, *Singular*, and *Plural* Numbers.

*Singular Number.*

27. The SINGULAR Number is an attribute of a noun naming an idea of one object, or of one group of objects.

## EXAMPLES.

1. The *condition* of the army was deplorable.

*Parsing.* *Condition* is a subject noun, neuter gender, third person, *singular* Number. *Condition* has the logical attribute, *singular* Number, because it names an idea of one object.

*Army* is an adjunct noun, neuter gender, third person, *singular* Number. *Army* has the *singular* Number, because it names the idea of one group or collection of objects.

2. A pupil, who learns every lesson and regards every rule, deserves the commendation of the teacher.

3. What is the meaning of the phrase, "*Multum in Parvo?*"

*Multum in parvo* is an adjunct noun, in apposition with phrase, neuter gender, third person, *singular* Number.

4. The officer ordered *the men to make haste*.

*The men to make haste* is a clause first object noun, neuter gender, third person, *singular* Number.

### *Plural Number.*

**28.** *The PLURAL Number is an attribute of a noun naming an ideal of two, or more objects.*

5. The *devastations*, committed by the *troops*, greatly distressed the inhabitants.

*Parsing.* *Devastations* is a subject common noun, neuter gender, third person, *plural* Number.

6. Pupils, who learn all the lessons, and regard all the rules, deserve the commendations of the teachers.

NOTE I. Phrase and Clause Nouns are generally in the *Singular* Number, but they may be used in either Number.

7. All the "*Hail Columbias*," which you have ever heard, are but repetitions of one "*Hail Columbia*."

NOTE II. A Noun, which is *Singular* in form and *Plural* in signification, is called a *Collective Noun*, or a Noun of *Multitude*. Sometimes, however, in consequence of a contraction, an adjunct Noun has the appearance of a *Collective Noun*, when it is really a Noun in the *Singular* Number.

8. The *jury* were of different opinions.

*Special Analysis.* *Jury* is a *collective* noun or a noun of *multitude*; because, although singular in form, it is plural in meaning.

NOTE III. A Collective Noun, meaning the group, collection, or number named, must be considered as *Singular*; while a Collective Noun, meaning the individuals in the group, must be *Plural*.

9. The army *was* defeated with great slaughter.
10. The committee *were* unanimous in *their* opinions.
11. The jury *was* charged very carefully by the judge, and yet *they* could not agree.

NOTE IV. In statements imputing blame to persons, the speaker may mention himself first; in all others, he should mention himself last.

*The MEANS of KNOWING the NUMBERS of Nouns.*

29. The Numbers of Nouns may be known in *three* ways;—

*First.* By their *meanings* only. There are only a few Nouns of this class.

12. My *sheep* is tame. Your *sheep* are wild.

*Second.* By *suffix* and *root* modifications.

13. This bush was taken from those bushes. Your hat is among those hats.

The Noun, *bush*, is known to have the Singular Number, because it is used without a suffix.

The Noun, *bushes*, is known to have the Plural Number, by the suffix, *es*.

The Noun, *hats*, is known to have the Plural Number, because it has the suffix, *s*.

14. That man is looking at those men. This goose should go with those geese.

The Noun, *man*, is known to have the Singular Number, by its form. *Men* shows the Plural Number, by the modification caused by *a* being changed to *e*, in the root.

15. The *jury* could not agree until they had asked the opinion of the Court.

That is, the *members* of the jury, or the *jury-men*, could not agree, etc.



I. Adding *s*.

<i>Singular.</i>	<i>Plural.</i>
Sea	seas
House	houses
Cab	cabs
Day	days
Lad	lads
Monarch ( <i>ch</i> hard)	monarchs
Eunuch	eunuchs

Adding *es*.

<i>Singular.</i>	<i>Plural.</i>
Bush	bushes
Box	boxes
Mattress	mattresses
Lens	lenses
Adz	adzes
Church ( <i>ch</i> soft)	churches
Fish	fishes.

II. *F* and *Fe* Regular. *F* and *Fe* Irregular, changed to *V*.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Chief	chiefs	Thief	thieves
Gulf	gulfs	Calf	calves
Fife	fifes	Wife	wives
Strife	strifes	Life	lives
Flagstaff	flagstaffs	Staff	staves.

Wharf (in England) wharfs.

Wharf (in America) wharves.

And many more in *f* and *fe*, unclassified. *ff*, is always regular except in *staff*, as a simple.

III. Irregular by Changing *Letters*.

Foot	feet	Man	men
Goose	geese	Mouse	mice
Tooth	teeth	Louse	lice.

IV. Double in Form, or Redundant in Form, and Variable in Signification.

Brother (same family)	brothers	Index (Algebraic)	indices
Brother (same society)	brethren	Index (Pointer)	indexes
Die (for gaming)	dice	Pea (different kind)	pease
Die (for coining)	dies	Pea (different seeds)	peas
Genius (spirit)	genii	Penny (the coin)	pennies
Genius (talented)	geniuses.	Penny (the value)	pence.

**30.** Many Nouns, derived from other languages, retain their original Plurals, and some have an English form in the Plural also. The *singular* generally ends in *a*, *is*, *us*, *um*, *on*, or *x*. They are derived principally from the Latin and the Greek languages.

I. Those in *a*, have the *Plural* in *æ*, or *as*.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Formula	formulæ, or formulas	Minutia	minutiæ
Lamina	laminæ	Nebula	nebulæ
Larva	larvæ	Miasma	miasmata, <b>or</b> miasmas.

II. Those in *is*, have the *Plural* in *es*.

Amanuensis	amanuenses	Hypothesis	hypotheses
Analysis	analyses	Metamorphosis	metamorphoses
Antithesis	antitheses	Crisis	crises
Axis	axes	Ellipsis	ellipses
Basis	bases	Thesis	theses.

III. Those in *us*, have the *Plural* *i*, or *es*.

Alumnus	alumni	Magus	magi
Focus	foci	Radius	radii
Fungus	fungi, funguses	Stimulus	stimuli
Genus	genera	Ignis Fatuus	Ignes Fatui.

IV. Those in *um*, *on*, have the *Plural* in *a*, or *ums* and *ons*.

Animalculum	animalcula	Gymnasium	gymnasia, -siums
Arcanum	arcana	Medium	media, mediums
Datum	data	Memorandum	memoranda, -dums
Desideratum	desiderata	Momentum	momenta, -tums
Effluvium	effluvia	Scholium	scholia, scholiums
Encomium	encomia, -miums	Stratum	strata, stratums
Erratum	errata	Speculum	specula
Automaton	automata, -tons	Phenomenon	phenomena
Criterion	criteria, -rions	Stamen	stamina, stamens.

V. Nouns, ending in *x*, have *Plurals* in *ces*, or *xes*.

Apex	apices, apexes	Vertex	vertices, vertexes
Appendix	appendices, -dixes	Vortex	vortices, vortexes.
Calx	calces		

## VI. French Words.

Beau	beaux	Monsieur, <i>Mr.</i>	Messieurs, <i>Messrs.</i>
Belle	belles	Mademoiselle, <i>Miss.</i>	Mademoiselles, <i>Missee.</i>
		Madame, <i>Mrs.</i>	Mesdames, <i>Mrs.</i>

<i>Mr.</i> , Master, boy, Masters	<i>Miss</i> , a girl	<i>Misses</i> , girls
<i>Mr.</i> , Mister, man, Messieurs	<i>Mrs.</i> , married woman, or women.	

RULE FIRST. *When two, or more of the same name are addressed, prefix the plural title.*

a. <i>Mr.</i> William Brown	The <i>Messieurs</i> Brown
b. <i>Miss</i> Jones and <i>Miss</i> Brown	The <i>Misses</i> Jones and Brown
c. <i>Master</i> James and <i>Master</i> John Brown	<i>Masters</i> James and John Brown
d. <i>Miss</i> Jane and <i>Miss</i> Ann Brown	<i>Misses</i> Jane and Ann Brown.

RULE SECOND. *When the words, two, three, &c., are prefixed, pluralize the noun only.*

a. The two <i>Mr.</i> Smiths.	The three <i>Miss</i> Fosters.
-------------------------------	--------------------------------

### VII. German Words.

Child	children	Ox	oxen.
-------	----------	----	-------

### VIII. Hebrew Words.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Cherub	cherubim, cherubs	Seraph	seraphim, seraphs.

IX. *O*, after a Consonant, adds *es*; but there are exceptions.

Cargo	cargoes	Canto	cantos
Hero	heroes	Grotto	grottos, -toes
Negro	negroes	Motto	mottos, -toes
Volcano	volcanoes	Solo	solos
Wo	woes	<i>And some others.</i>	

X. *Y*, after a Consonant, is changed into *ies*; some exceptions.

Lady	ladies	Regular forms;	Day	days
Fly	flies	Valley	valleys	
Spy	spies	Joy	joys, &c.	
Sicily	Sicilies	Henry	Henrys	
Ptolemy	Ptolemies	Mary	Marys.	
Alloquy Alloquies. Likewise, Colloquy, and Soliloquy.				

XI. Some Nouns have no Plural; and hence, are said to be Defective in Number.

Gold	Pride	Wheat	Wine
Silver	Meekness	Rye	Flour
Tin, &c.	Industry, &c.	Barley, &c.	Tea, &c.

But some nouns of this class take plural forms to signify different kinds; as, the *wines* of Europe, and the *teas* of China.

**XII. Some Nouns have no Singular; and are, therefore, Defective in Number.**

Ashes	Scissors	Clothes	Vitals	Nippers
Bellows	Shears	Goods	Bowels, &c.	Tongs, &c.

**XIII. Some Nouns have the same Forms in both Numbers.**

Deer	Salmon	Brace	Vermin
Sheep	Trout	Dozen	Hose
Swine	Fry	Gross	Yoke, &c.

**XIV. Some Nouns are Plural in Form, and Singular, or Plural in Meaning. These are Variable in Meaning.**

- a. Names of the sciences in *ics*; as *Mathematics, ethics, &c.*
- b. Names of diseases and ceremonies in *s*; as, *Mumps, measles, nuptials, &c.*
- c. Alms, amends, news, pains (effort), odds, wages, &c.

**XV. Letters, Numerals, and Signs, form the Plural by annexing the Apostrophe and *s*; as, the A's, the B's, the s's, the t's, the 2's, the 6's, the + 's, the —'s.**

*Hundred* and *thousand* are pluralized, when used to mean an indefinite number; as, hundreds were saved, thousands were squandered; but after a numeral, they are singular; as, 5 hundred, 10 thousand.

**XVI. Phrase Nouns, formed by joining a Noun and an Adjunct, pluralize the Noun; those formed by uniting two Nouns, pluralize both.**

Aid-de-camp	aids-de-camp	Man-servant	men-servants
Cousin-german	cousins-german	Knight-templar	knights-templars
Hanger-on	hangers-on	Handful ( <i>is regular</i> )	handfuls.

*Third.* By their *adjuncts*. Sometimes the Number of a Noun is known by its adjunct.

16. In a multitude of counsellors, there is safety.

The Noun, *multitude*, is known to have the Singular Number, by its adjunct, *a*.

17. This sheep is mine; those sheep are yours.

NOTE V. When the adjuncts, *many, a*, belong to the same Noun, the Noun has the Singular Number.

18. Full many a flower is born to blush unseen, and waste its sweetness on the desert air.



## CASE.

**31.** CASE is a rhetorical attribute, which the noun derives from its use or office in the sentence.

**32.** In the English language, four Cases of the Noun are distinguished; namely, the *Nominative*, the *Objective*, the *Vocative*, and the *Possessive*.

NOTE I. Philosophically considered, there will always be as many Cases in any language as it has different relators, with the addition of a Case for subjects and another for first objects; because, that is the real number of *different rhetorical uses*. Hence, we see that the reason, why one language appears to differ from another in the number of Cases, is because, in one of them, more of these Cases receive special names than in the other. In the English, only four Cases are specially named; in the Latin, six; in the Greek, five. Most of the modern European languages have four Cases.

*Nominative Case.*

**33.** The NOMINATIVE Case is a rhetorical attribute, taken by a subject noun, to show that its sentence or clause is independent in form; or, that its sentence or clause is not to be taken with another, unless joined to it by a connector; by a relative adjunct; by the inceptive, that; or by quotation.

NOTE II. The Nominative Singular is sometimes called the *Leading Case* of the Noun. The other Cases are called the *Oblique*, or *Secondary*, and are said to be derived from, or to be from the *Nominative Singular*.

---

NOTE. It must be borne in mind, that Case is an attribute or property which every Noun derives from its rhetorical use or office, and that the Noun may not have a modification by which this attribute is shown. In many languages, as in the Latin and the Greek, the Case of the Noun is shown by its termination, which is usually called the *Case-ending*. This Case-ending or Modification, which is only the *sign* of the Case, is often mistaken for the attribute, *Case*, itself. The Case is a property of the Noun, the modification is merely a sign of that property.

## EXAMPLES.

1. *Man* needs but little here below. *He* needs but little here below.

*Grammatical Analysis.* *Man* is a subject common Noun; masculine —, third —, singular —. It has the rhetorical attribute, *nominative* Case, to show that its sentence, *man needs but little here below*, is independent in its form; or, that in its present form, it must not be taken as a clause in a compound sentence, unless it be joined to another, or another be joined to it, either by a connector, or by a relative adjunct, etc.

2. Thy word created all, and Thou dost sustain all things which Thou hast made.

The subject, personated by *Thou*, is put in the *nominative* Case, to show that its clause, *Thou dost sustain*, etc., is independent in its form, and hence, requires the connector, *and*, in order that it may be a clause of the compound sentence.

3. When I laid the foundations of the deep, where wert thou? In what place wert thou, when I laid the foundations of the deep?

The subject, personated by *I*, is put in the *nominative* Case, to show that its clause is independent in its form, and that it has become a clause solely by the use of the relative adjunct, *when*.

4. Has this *lesson* been studied by these students? This lesson has been studied by these students.

5. "*The Wrecker's Daughter*" was very beautifully played by the band.

*The Wrecker's Daughter* is a phrase subject Noun; neuter —, third —, singular —, and in the *nominative* Case.

6. *Dust thou art*, was not spoken of the soul.

*Dust thou art* is a sentential or clause subject noun; Neuter —, third —, singular —, and in the *nominative* Case.

7. *Saturn* is said to have come into Italy.

*Saturn to have come into Italy* is a clause subject Noun; neuter, third, singular, and in the *nominative* Case. Its subject, *Saturn*, is apparently in the *Nominative*, while really it is in the *Objective* Case. It is apparently in the *Nominative*, to show that the whole complex sentence, *Saturn is said*, etc., is independent of all other clauses.

8. The man is said to have come. He is said to have come.

The subject Noun, *man*, although *apparently* in the Nominative Case, is *really* in the Objective Case. It has the nominative or independent form, to show that the whole complex sentence is independent of any other sentence, and that its own clause, *the man to have come is said*, is in the nominative case.

9. The Alleghanies are supposed by some persons to be older than the Rocky Mountains. Some persons suppose the Alleghanies to be older than the Rocky Mountains.

### Objective Case.

34. The OBJECTIVE Case is a rhetorical attribute given to all object nouns, and to all subject nouns of clauses joined by Form of the Clause, or by the inceptive, FOR, and to subject nouns of clause second objects not quoted.

10. We saw the children<sup>31</sup> with the boy<sup>51</sup> in the park. We saw them<sup>731</sup> with him<sup>751</sup> in the park.<sup>51</sup>

*Parsing.* *Children* is an object common Noun; common gender, third person, plural number. It has the rhetorical attribute, *objective Case*; because, it is an object Noun.

11. The students were singing "*The Homes of our Childhood.*"<sup>P 31</sup>

*Parsing.* *The Homes of our Childhood* is a phrase object proper Noun; neuter, third, singular. It has the attribute, *objective Case*; because, it is an object Noun.

12. A serenader sings, "Meet me by moonlight."<sup>cl 31</sup>

*Parsing.* *Meet me by moonlight* is a clause object proper Noun; neut., th., sing., *objective Case*. (See Syntax of Clause Nouns.)

NOTE III. Some English scholars put all subject nouns of Indirect objects and of Adjunct clauses in the *Objective Case*; while some American scholars put these subject nouns in the *Possessive Case*. Each is right in part and wrong in part. It is a general law of all languages that, *The subject of a clause noun must take the case of its clause, excepting some incepted and quoted clauses.*

13. Correct. I thought of him<sup>712</sup> working in the mine.<sup>cl 51</sup>  
(Incorrect.) I thought of his working in the mine.<sup>cl 51</sup>

14. Cor. I had no thought of his working in the mine.<sup>cl 61</sup>  
(Incor.) I had no thought of him working in the mine.<sup>cl 61</sup>

### *Vocative Case.*

**35.** *The VOCATIVE Case is attributed to an exclamative or appellative noun, when its true case can not be distinguished.*

NOTE IV. The Vocative Case is sometimes called the *Absolute Case*, the *Independent Case*, or the *Nominative Absolute*. The term, *Absolute*, is meaningless as here used; because, a Noun can have no Case unless it has some use or office in the sentence.

14. "An arrant *rogue*!" said the knight, musingly.

The exclamative Noun, *rogue*, has the attribute *vocative Case*; because, the narratee cannot know its use or office.

15. Halloo, there! *William*!

The appellative Noun, *William*, has the *vocative Case*; because, no means are given by which to know its use or office in the sentence. That is, whether the narrator intended, *I want William*; or, *William, look here*.

### *Possessive Case.*

**36.** *The POSSESSIVE Case is a rhetorical attribute given to adjunct nouns, and to all subject nouns of adjunct clause nouns.*

16. A *man's* life is not the most valuable part of *his* possessions.

*Parsing.* *Man's* is an adjunct common Noun; masc., third, sing. It has the rhetorical attribute, *possessive Case*; because, it is an adjunct Noun.

*Possessions* is — Noun; neut., third, plu. It has the attribute, *possessive Case*; because, it is an adjunct Noun.

17. Can you sing any part of "Home, Sweet Home?"

N.B.—The Possessive Case may be called the *Genitive*, and the Objective, the *Accusative Case*.



The phrase adjunct Noun, *Home, Sweet Home*, is in the *possessive* Case.

18. My brother's wife's father's partners' houses were burned last night.

19. The houses of the partners of the father of the wife of my brother were burned last night.

20. The houses of the partners of my brother's wife's father were burned last night.

NOTE V. Grammarians usually attribute the Objective Case to an adjunct Noun related by *of*. No good reason for this can be given. This error originated thus;—

The fact was observed that second object Nouns have the Objective Case, and that all second object Nouns are related to predicates by relators; hence, was asserted the general dogma, "A Noun or Pronoun, used as the object of a Preposition, must be in the Objective Case." Overlooking the two facts; *first*, that a preposition may be used to show the relation of an adjunct Noun to its principal; *second*, of a verb in the infinitive mode to its subject; and, that this dogma requires an *adjunctive* Noun to be in the *Objective* Case, and it also requires a *verb in the infinitive mode* to be in the *Objective* Case. (See *Prepositions*.)

NOTE VI. The Possessive Case is incorrectly attributed to subject Nouns of second object clauses. (See Note III.)

21. He spoke of the man's [man] going to Europe.

*Parsing.* *The man's going to Europe* is a second object clause Noun, related by *of* to the predicate, *spoke*. It is neuter, etc. *Man's* is a subject common Noun, of the second object clause, *the man's going to Europe*; masc., th. sing. It has the *possessive* Case, by incorrect use.

NOTE VII. The attribute, *Case*, seems to have had its origin as a means of distinguishing the sentences and clauses of paragraphs, which were written continuously or without capitals and punctuations. That is, when the offices of words were distinguished by the modifications of words and by their position in the sentences. Thus;—

22. Romans friends countrymen and lovers lend me your ears hear me for my cause and be silent that ye may hear.

*Parsing.* *Romans* is an appellative subject Noun. It has the rhetorical attribute, *vocative* Case; because, it is either a subject, or an object Noun.

*Friends* has the *vocative* Case; because, it has the same use or office; or, is in apposition or synonymous with *Romans*.

*The MEANS of KNOWING the CASES of Nouns.*

**37.** The Cases of Nouns may be known in *two* ways: -

*First.* By the *use* or *office* of the Noun, in a sentence. By its use or office in a sentence, the Case of a Noun, in any language, may be known. In the English language, the use or office of the Noun is the only means, by which, the Nominative and Objective Cases may be known.

NOTE VIII. The Vocative Case is used to accommodate those instances, in which, the use or office of an exclamative or appellative Noun cannot be distinctly ascertained. Hence, when the Vocative Case is attributed to a Noun, it is simply attributing to it the Nominative, or the Objective Case.

*Second.* By a *suffix* modification; or, by a *relator*, used to show the Possessive Case. The *suffix* modification is the *apostrophe* and *s* ['s], or the apostrophe ['] only.

**38. PRINCIPLE.** *If the noun end in CE, S, or X, the APOSTROPHE only is suffixed; but, if the noun do not end in CE, S, or X, the APOSTROPHE and S are suffixed.*

*Exceptions.*—The *Apostrophe* and *s* ['s] are sometimes used to denote the plural number; as, 2 A's, 4 + 's.

23. The parents' fondness for wealth is greater than the children's fondness for it.

24. For peace' and for conscience' sake, restrain desire.

25. This *man's* account of the matter, confirms the other *men's* account of it.

26. Who bore, by turns, Ajax' seven-fold shield.

NOTE IX. Some suffix the *s* with the apostrophe to Nouns ending in *ce*, *s*, or *x*. The practice should be condemned on account of its cacophony.

27. Mrs. Hemans's fine lines on the death of Fergus.

*Fourth, The Declension of the Noun.*

**39.** *The DECLENSION of the Noun is the mode of showing its attributes, NUMBER, CASE, and the modifications belonging to these attributes.*

NOTE I. The Vocative Case has the same form as the Nominative and Objective Cases; hence, it need not be stated in the Declension.

TABLE.

SINGULAR.		PLURAL.	
<i>Nom. &amp; Ob.*</i>	<i>Possessive.</i>	<i>Nom. &amp; Ob.*</i>	<i>Possessive.</i>
Sea	sea's, or of sea	Seas	seas', or of seas
Cab	cab's, of cab	Cabs	cabs', of cabs
Bush	bush's, of bush	Bushes	bushes', of bushes
Lens	lens', of lens	Lenses	lenses', of lenses
Chief	chief's, of chief	Chiefs	chiefs', of chiefs
Thief	thief's, of thief	Thieves	thieves', of thieves
Foot	foot's, of foot	Feet	feet's, of feet
Brother	brother's, of brother	Brothers	brothers', of brothers
Formula	formula's, of formula	Formulæ, -as	formulas', of formulas
Axis	axis', of axis	Axes	axes', of axes
Stratum	stratum's, of stratum	Strata, tums	strata's, tums', of—
Apex	apex', of apex	Apices, exes	apices', exes', of—
Gold	gold's, of gold	—	—
Industry	industry's, of industry	—	—
—	—	Scissors	scissors', of scissors
—	—	Goods	goods', of goods
Hundred	hundred's, of hundred	Hundred, -ds	hundred, dreds', of—
Thousand	“ “	“ “ “ “	“ “ “ “
8, t, +	of 8, of t, of +	8's, t's, +s	of 8's, of t's, of +s

The plural of letters, numbers, signs, &c., which is formed by adding the apostrophe and *s*, must be distinguished from the same signs when used to denote the Possessive Case.

*Fifth, Syntax of Nouns.*

## CASES OF SUBJECT NOUNS.

GENERAL PRINCIPLE. A SUBJECT Noun may take any Case used in the language, to which the Subject Noun belongs. Hence, we have the following Rules ;—

RULE I. The SUBJECT Noun of an Independent sentence or clause ; of a Dependent clause joined by a subordinate connector ; by a Relative Adjunct ; by the inceptive, THAT, generally by Quotation, and by Form of the clause without an inceptive, must have the Nominative Case.

1. Asa<sup>11</sup> sees the boys.<sup>31</sup> The boys<sup>11</sup> run. Asa<sup>11</sup> sees the boys<sup>31</sup> and<sup>8</sup> the boys<sup>11</sup> run. Asa<sup>11</sup> sees the boys<sup>31</sup> if<sup>8</sup> the boys<sup>11</sup> run. Asa<sup>11</sup> sees the boys<sup>31</sup> which<sup>6</sup> [boys<sup>11</sup>] run. Asa<sup>11</sup> sees the boys<sup>31</sup> while<sup>8</sup> the boys<sup>11</sup> run. Asa<sup>11</sup> sees that<sup>4</sup> the boys<sup>11</sup> run.<sup>cl 31</sup> That<sup>4</sup> the boys<sup>11</sup> run<sup>cl 11</sup> is seen by Asa.<sup>51</sup> Asa<sup>11</sup> said "the boys<sup>11</sup> run."<sup>cl 31</sup> "The boys<sup>11</sup> run"<sup>cl 11</sup> was said by Asa.<sup>51</sup> The boys<sup>11</sup> were seen to run<sup>cl 11</sup> by Asa.<sup>51</sup>

2. He<sup>712</sup> sees them.<sup>732</sup> They<sup>712</sup> run. He sees them and they run. He sees them if they run. He sees the boys which run. He sees them while they run. He sees that they run. That they run is seen by him.<sup>752</sup> He said "they run." "They run" was said by him. They were seen to run by him.

The examples, given above, furnish every variety of sentences, which may contain a subject noun in the *Nominative Case*.

The student should now examine the subjects of the examples under Independent Sentences and those of Sentences Dependent in Thought and Independent in Form (pp. 129, 130).

RULE II. The SUBJECT Noun of a Dependent clause joined by Form of the clause ; by the inceptive, FOR ; and a subject noun of a second object clause, must have the Objective or Accusative Case.

3. Asa saw the boys<sup>11</sup> [to] run.<sup>cl 31</sup> For<sup>4</sup> the boys<sup>11</sup> to run<sup>cl 11</sup> was thoughtless. It was thoughtless for<sup>4</sup> the boys<sup>11</sup> to run.<sup>cl 11</sup>



Asa waited for<sup>4</sup> *the boys*<sup>11</sup> to come to him.<sup>cl 51</sup> Asa spoke of *the boys*<sup>11</sup> going to town.<sup>cl 51</sup>

4. He saw *them*<sup>712</sup> [to] run. For<sup>4</sup> *them* to run was thoughtless. It was thoughtless for *them* to run. He waited for *them*<sup>712</sup> to come to him. He spoke of *them*<sup>712</sup> going to town. (See Cases of Nouns, Note III.)

In ex., 3, may be found every variety of clauses which may have Subject nouns in the Objective or Accusative Case. They fully prove that the generally received dogma, "*Subject Nouns are in the Nominative Case,*" is an untruth.

For Subject Nouns in the Objective Case, see Dependent Sentences, also Clause Nouns.

RULE III. *The SUBJECT Noun of a Clause Adjunct Noun, not quoted, must have the Possessive or Genitive Case.*

5. Asa told the story of *the boys'*<sup>11</sup> going to town.<sup>cl 61</sup> He told the story of *boys*<sup>712</sup> going to town.<sup>cl 61</sup>

RULE IV. *The Subject of a Clause Noun, neither incepted by THAT nor quoted must take the Case of its clause.*

6. For *men*<sup>11</sup> to lie is base.<sup>cl 11</sup> *Saturn*<sup>11</sup> is said to have come.<sup>cl 11</sup> Ralph desired the *boys*<sup>11</sup> to come.<sup>cl 31</sup> My friend wrote about *the trees*<sup>11</sup> growing by the shore.<sup>cl 51</sup> John wrote the account of *the trees*<sup>31</sup> growing by the shore.<sup>cl 61</sup>

7. For *them*<sup>712</sup> to lie is base. *He* is said to have come. He desired them to come. He wrote about *them*<sup>712</sup> growing by the shore. He wrote the account of their growing by the shore.

NOTE I. By carefully observing the Subject Nouns given in the preceding examples, the student may find ;—

*First.* That a Subject Noun may be in any Case used in the language to which the Subject Noun belongs.

*Second.* That the generally received dogma, "*A Subject Noun must have the Nominative Case,*" is a false statement.

*Third.* That a Verb whose Subject is not in the Nominative Case must have either the Infinitive, or the Participial Mode. (See Modes of the Verb.)

#### CASE OF FIRST OR DIRECT OBJECT NOUNS.

RULE V. *A DIRECT OBJECT Noun must take the Objective or Accusative Case.*

1. James learns his lessons.<sup>31</sup> The teacher wishes *James to learn his lessons.*<sup>cl 31</sup> The teacher desired *that James would learn his lessons.*<sup>cl 31</sup> The teacher inquired “*Has James learned his lessons?*”

2. He learns them.<sup>731</sup> He wishes *him to learn them.* He desired that he would learn them. He inquired *has he learned them?*

The Clause Direct Object Nouns—*James would learn his lessons, has James learned his lessons,* have the Objective or Accusative Case, although their Subject, *James,* has the Nominative Case. (See RULE I.)

#### CASE OF SECOND OR INDIRECT OBJECT NOUNS.

RULE VI. A SECOND OR INDIRECT OBJECT Noun must take the Objective Case.

NOTE I. A Second Object Noun, in the Greek, may take the Genitive, Dative and Accusative Case; in the Latin, the Dative, the Accusative, or the Ablative Case.

1. The letter was written by James<sup>51</sup> in a short time.<sup>51</sup> The road is shaded by *the tall trees*<sup>11</sup> growing by its side.<sup>cl 51</sup> Human hearts have been cheered by “*Trust ye in Me.*”

2. It was written by him<sup>752</sup> in a short time. It is shaded by the trees growing by it. They have been cheered by “*Trust ye in Me.*”

#### CASE OF ADJUNCT NOUNS.

RULE VII. An ADJUNCT Noun must have the Possessive or Genitive Case.

1. John's<sup>61</sup> wife is the sister of Joseph.<sup>61</sup> William had heard the report of *John's*<sup>11</sup> being a major.<sup>11</sup> That is your brother,<sup>61</sup> Robert,<sup>61</sup> the Doctor's<sup>61</sup> house. That is the house of your brother,<sup>61</sup> Robert,<sup>61</sup> the Doctor.<sup>61</sup>

2. His wife is the sister of Joseph [of him]. He had heard the report of his being a major.<sup>61</sup> There is his house. That is his house.

NOTE I. When two, or more Adjunct nouns are used in *apposition*, the apostrophe, as the sign of the Possessive Case, is used after the last noun only; as, *Your brother, Robert, the Doctor's house—*, but, when synonymous Adjunct nouns are separated by a predicate the sign follows the first noun; as,—*John's being a major.*

RULE VIII. *A sentence which is quoted, must be taken as it was constructed by its narrator ; and, its nouns must be parsed accordingly.*

3. After his victory, Perry wrote, "We have met the enemy, and they are ours."

### *General Instructions.*

NOTE I. When students are required to *analyze* a Noun, they should give its Logical, its Rhetorical, and its Grammatical Analyses ; but when required to "Parse a Noun," they should give its Grammatical Analysis only.

NOTE II. In giving the Declension, when the Noun, which is parsed, is found, the student should say, "*Here!*" to show that he knows why he is declining the Noun, or that he has found it. This practice secures attention to the Declension.

NOTE III. Students who have become familiar with Parsing, may give the adjunct words only of the different kinds of attributes ; as, masculine — ; third — ; singular — ; possessive — .

They may also omit naming the classifications of the Noun ; thus, *son's* is a noun ; instead of, *son's* is an adjunct common word Noun.

NOTE IV. At the option of the teacher, the Vocative case may be mentioned in the Declension, or it may be omitted.

1. Nathan<sup>11</sup> said<sup>2</sup> unto<sup>4</sup> David<sup>51</sup> "*Thou*<sup>712</sup> *art*<sup>2</sup> *the*<sup>6</sup> *man.*"<sup>11</sup> <sup>cl 31</sup>

*General Analysis.* Logically, *Nathan said*, etc., is a complex compound thought, whose immediate elements are *four* ideas, *Nathan*, *said*, *unto*, *David*, and *one* simple element thought, *Thou art the man*. Its first part is *Nathan*, the actor ; its second part, *said*, the action ; *unto*, relation ; *David*, subord. idea of the action, *said* ; its third part is the simple element thought, *Thou art the man*, of which *Thou man* is the existor ; *art*, the state of existence.

*Rhetorical Analysis.* *Nathan said*, etc., is a complex compound sentence ; hence, it expresses a complex compound thought. Its immediate elements are *four* words, *Nathan*, the subject of the sentence ; *said*, predicate of the subj., *Nathan* ; *unto*, relator of sec. obj., *David*, to pred., *said* ; *David*, sec. obj. of pred., *said*, related by *unto* ; the simple dependent clause, *Thou art the man*, direct obj. of pred., *said*, related by Quotation to its co-ordinate element, *said*. Its immediate elements are, *Thou*, personator of subj., *man* ; *art*, pred. of subj., *man* ; *the*, ad. of subj., *man* ; *man*, subj. of a dependent, historic or declarative clause.

*Grammatical Analyses or Parsing of the Nouns.* *Nathan* is a subject proper word Noun ; masculine, third, singular, nominative. PRINCIPLE. The subject noun, *Nathan*, has the nominative case, to show that its clause is not to be taken with another unless joined by a connector, by a relative adjunct, by the inceptive, *that*, or by quotation. According to RULE I. (See Syntax of Nouns. Let the student give the Rule.)

It is declined ; Singular, *Nom.*, NATHAN (Here ! ) ; *Obj.* and *Voc.*, NATHAN ; *Poss.*, NATHAN'S ; or OF NATHAN. Plural, *Nom.*, *Obj.*, and *Voc.*, NATHANS ; *Poss.*, NATHANS' ; or OF NATHANS.

NOTE. Proper names are seldom used in the plural ; hence, in declining a proper Noun, its plural form may be omitted. The assertion, " Proper nouns want the Plural," cannot be sustained.

*David* is a second object proper word noun, or a second object noun ; — gender, — person, — number, — case. PRINCIPLE. *David* has the objective case ; because, it is an English second object Noun. According to RULE VI.

"A SECOND or INDIRECT OBJECT Noun must take the Objective Case."

It is declined ; Singular, *Nom.*, DAVID ; *Obj.*, DAVID (Here ! ) ; etc.

*Thou art the man* is a first object common clause Noun, or a first object clause Noun ; — gender, — person, — number, — case. PRINCIPLE. It has the objective case ; because, etc.

*Man* is a subject common word Noun, or a subject Noun ; masc., third, sing., nominative. PRINCIPLE. *Man* has the nominative, instead of the objective case ; because it is the subject Noun in a first object clause, which is quoted ; RULE VIII.

*Direction.* The student should now be trained in the use of the Analyses of the Noun given on the next page. This is most easily done, by taking some noun, whose analyses have already been made familiar ; as, *Nathan*, *David*, *man*, *Thou art the man*, and placing it in the blanks which occur in the Analyses ; thus, *Logically*, *Nathan is the*, etc.



## ANALYSES OF THE NOUN.

**Logically, — is** { the Actor or First Prim. Idea  
the Receiver or Third Prim. Idea  
an Idea subordinate to —  
a Group } used as { an Actor  
a Receiver  
an Idea subordinate to —  
a Thought } **Rhetorically, — is used as** { a Word  
a Phrase  
a Clause } { Subject  
First Object  
Second Obj., related to — by —  
Adj., rel'd to — by { of  
Exclamative  
Appellative

**therefore, Grammatically, — is** { a Subject  
a First Object  
a Second Object  
an Adjunct  
an Exclamative  
an Appellative } { Proper  
Common } { Word  
Phrase  
Clause } Noun.

**It has the Attributes,** { — Gender  
— Person  
— Number  
— Case; because,  
it is the } { Subject } of { an Independent } Sentence  
{ Object } { a Dependent Clause } Clause  
{ Adjunct }  
{ Exclamation }  
{ Appellation } **Rule — (Repeat the Rule.)**

**It is declined; —**  
Sing.; Nom., —; Obj., —; (Voc., —); Poss., —. Plural; Nom., —; Obj., —; (Voc., —); Poss., —. (Here!)

## II. Pronouns.

### Personators.

The science of the Pronoun includes ; *first*, the Definitions ; *second*, the Classification ; *third*, the Attributes, and the Means of knowing them ; *fourth*, the Declension ; and *fifth*, the Syntax of the Pronoun.

### *First, Definitions.*

1. A PRONOUN is a word, or a phrase, which, in a sentence, has the use or office of a personator.

LITERAL DEFINITION. The word, *pronoun*, means *for*, or *instead of a noun*.

Analysis. PRONOUN. *noun*, name, actor, power ; *pro*, for, instead of.

NOTE I. The *Principal* or *Antecedent* of the term, Personator, in Grammar is called the *Principal* or *Antecedent* of the Pronoun or "the *Noun* for which the Pronoun stands."

1. *Word Pronouns*. Squire Blade, said Furgus, may *I*<sup>712</sup> call *your* attention to *my*<sup>762</sup> story? *You*<sup>712</sup> see, Squire, this man has done *me*<sup>732</sup> a great wrong ; because, *he* has taken away *his* team which *I* had for *their*<sup>762</sup> keeping.

*Grammatical Analysis*. *I* is a *pronoun* ; because, *in* this sentence, it has the use or office of a personator. It personates the subject, *Furgus*.

2. *Phrase Pronoun*. I Paul myself<sup>712</sup> write these things with mine own<sup>762</sup> hands.

*I myself* is a Phrase Pronoun, personating the subject, *Paul*.

NOTE II. Under Personators, we have shown that the Personator is artificial in its origin, and is to be used either for convenience, or for euphony, or for both ; and, that, when neither of these is to be gained, the Personator should not be used. What was said of the Personator is, of course, true of the *Pronoun*.

3. *It* is good and comely for one to eat and to drink and to enjoy the good of all his labor. For one to eat and for one to drink and for one to enjoy the good of all his labor is good, and for one to eat and for one to drink, etc., is comely.

*Parsing*. *It* is a *pronoun* ; because, in this sentence, it has the use or office of a personator, and personates the compound contracted clause, *for one to eat and for one to drink*, etc.

*Second, The Classification of Pronouns.*

2. Pronouns according to their origin are *Primitive*, *Derivative* and *Suffix* Pronouns.

NOTE I. That class of words, which grammarians call "*Adjective Pronouns*" is not given in this Work; because, no word can be found in a sentence, which at the same time is an adjunct and a personator.

3. A *PRIMITIVE Pronoun* is a Pronoun in the original or first form of Pronouns.

LIT. DEF. The word, *primitive*, means *belonging to the first*.

Anal. *PRIMITIVE. ive*, belonging to, like; (*it*), that which, one who; *prim* = *prin*, first, chief.

The Primitive Pronouns are *I, thou, he, she, it*, and the Pronouns used in their Oblique Cases. (See Definitions of Pronouns.)

1. *I*<sup>712</sup> and *my*<sup>762</sup> brother came together; that is, *He*<sup>712</sup> came with *me* and *I* came with him. *Thou* and *I* must see that *he* and *she* have *it*.

*Parsing. I* is a *Primitive* Pronoun; because, it is one of the original or first Pronouns used.

2. When our hatred is violent, *it*<sup>712</sup> sinks us beneath the level of the brutes.

NOTE II. *It*, as a Pronoun, may be used in *four* ways; namely, first, *ordinarily*; second, *inceptively*; third, *expletively*; and fourth, *vaguely*.

3. *Ordinarily*. Susan found my book and gave *it* to me.

4. *Inceptively*. *It* is sweet to hear the honest watch-dog's bark bay deep-mouthed welcome.

5. *Expletively*. Come, sirs; fight *it* out.

6. *Vaguely*. *It* is very hot. *It* is very cold. *It* rains. *It* snows. *It* will be pleasant to-morrow.

4. A *DERIVATIVE Pronoun* is a Pronoun whose immediate elements are a *Primitive* Pronoun, and one of the suffixes, *SELF*, *SELVES*, *OWN*.

LIT. DEF. The word, *derivative*, means *belonging to that which flows from*.

Anal. *DERIVATIVE. (active. —; re, flows; de, from, out.*

NOTE III. In spoken language, *self*, *selves*, and *own* are used as suffixes; while, in written language, *self* and *selves* are used as suffixes, and *own* is written separately. There is no reason for this distinction; hence, in this Work, *own* is sometimes used as a suffix.

7. I, *myself*, am here; as we, *ourselves*, can testify.

*Parsing.* *Myself* is a *Derivative Pronoun*; because, its immediate elements are the *Primitive Pronoun*, *my*, and the suffix, *self*.

5. *Derivative Pronouns* are used in *two ways*; *Intensively* and *Reflexively*.

6. A *Derivative Pronoun* is used *INTENSIVELY*, when it is used to give force to its principal noun, or pronoun.

LIT. DEF. The word, *intensively*, means *like that which stretches or leads toward* [another].

*Anal.* *INTENSIVELY.* *sively*, —; *ten*, stretch, lead, relate; *in*, toward, against.

8. *Intensively.* *Lawyer.* "Did you say that you, *yourself*, have known the plaintiff, *himself*, and the defendants, *themselves*, for years?"

*Witness.* "Yes! I, *myself*, have known the plaintiff, *himself*, and the defendants, *themselves*, for years."

7. A *Derivative Pronoun* is used *REFLEXIVELY*, when it is used to recall its principal.

LIT. DEF. The word, *reflexively*, means *like that which turns back*.

*Anal.* *REFLEXIVELY.* *ively*, —; *flex* = *flec*, bends, turns; *re*, back, again.

8. A *SUFFIX Pronoun* is a *Pronoun* used in the suffix of a *Verb* whose subject noun is in the *nominative case*, to show the person of the subject noun.

In the English language *Suffix Pronouns* are used when the subject noun is in the *Singular Number* only. They are;—

*First Person*; *m* = *I*.

*Second Person*; *st* or *t* = *thou*.

*Third Person*; *s* or *th* = *he, she, it*.

1. *First P.* I am here. Am I here?

The *Suffix pronoun*, *m*, shows that the subject noun, personated by *I* has the *First person*. It also shows that this subject noun has the *singular number* and *nominative case*.



2. *Second P.* If thou laughest thou wilt offend him. Art thou here?

The Suffix pronouns, *st, t*, show that the subject noun, personated by *thou*, has the *Second* person. It also shows that this subject noun has the singular number and nominative case.

3. *Third P.* Martha is here. She likes music, and giveth much time to its study.

The Suffix pronouns, *s, th*, show that the subject noun, *Martha*, has the *Third* person, and also, singular number and nominative case.

NOTE I. Suffix Pronouns are a part of the means by which the *Grammatical* Relations between a subject noun and its verb are shown. (See Relations of Elements of Sentences, p. 57.)

NOTE II. In the Greek and in the Latin, Suffix Pronouns are used in both numbers of the Verb; hence, in these languages, a Suffix Pronoun shows the person of its subject noun, and that its subject noun is in the nominative case.

NOTE III. A Verb, in which a Suffix Pronoun is used, is said to have the attribute *person*, and its Mode is called a Limited or Finite Mode. (See Person, Number and Modes of Verbs.)

### *Third, The Attributes of Pronouns.*

9. A Pronoun always shows the *Person* of its principal or antecedent noun, and sometimes, shows its *Gender*, *Number* and *Case* also.

10. The Gender, Person, Number and Case are Rhetorical Attributes given to a Pronoun on account of its use or office as a Personator.

NOTE I. A Pronoun is seldom found in any language which has any means of showing the Gender of its noun; hence, the English Pronoun, in the third person, singular number, becomes remarkable for the possession of this attribute or property.

### *Fourth, Declension of Pronouns.*

11. The DECLENSION of the Pronoun is a mode of showing its Attributes, and the Means by which they are known.

NOTE I. See the Declension of Nouns.

## TABLES.

## FIRST PERSONS OF PRIMITIVE PRONOUNS.

	<i>Nominative.</i>	<i>Objective.</i>	<i>Possessive.</i>
<i>Singular;</i>	I	me	my, mine, or of me.
<i>Plural;</i>	We	us	our, ours, or of us.

## FIRST PERSONS OF DERIVATIVE PRONOUNS.

	<i>Nominative.</i>	<i>Objective.</i>	<i>Possessive.</i>
<i>Singular;</i>	Myself	myself	myown, mineown, or of myself.
<i>Plural;</i>	Ourselves	ourselves	ourown, or of ourselves.

## EXAMPLES.

1. *Narrator.* I have before *me* a part of *my* books. A part of *mine* may be a part of *me*.

2. *Narrators.* We have before *us* a part of *our* books. A part of *ours* may be a part of *us*.

3. *Narrator.* I, *myself*, have before *myself* a part of *my own* books, or a part of *mine own* books. A part of *my own*, or a part of *mine own* may be a part of *myself*.

4. *Narrators.* We, *ourselves*, have before *ourselves* a part of *our own* books. A part of *our own* may be a part of *ourselves*.

## SECOND PERSONS OF PRIMITIVE PRONOUNS.

	<i>Nominative.</i>	<i>Objective.</i>	<i>Possessive.</i>
<i>Singular;</i>	{ Thou	thee	thy, thine, or of thee.
	{ You	you	your, yours, or of you.
<i>Plural;</i>	You, ye	you	your, yours, or of you.

## SECOND PERSONS OF DERIVATIVE PRONOUNS.

	<i>Nominative.</i>	<i>Objective.</i>	<i>Possessive.</i>
<i>Singular;</i>	{ Thyself	thyself	thine own, or of thyself.
	{ Yourself	yourself	your own, or of yourself.
<i>Plural;</i>	Yourselves	yourselves	your own, or of yourselves.

5. *Narratee.* *Thou* hast before *thee* a part of *thy* books. A part of *thine* may be a part of *thee*; or,

6. *Narratee.* *You* have before *you* a part of *your* books. A part of *yours* may be a part of *you*.

7. *Narratees.* *Ye* or *you* have before *you* a part of *your* books. A part of *yours* may be a part of *you*.

8. *Narratee.* *Thou, thyself,* hast before *thyself* a part of *thy own*, or a part of *thine own* books. A part of *thine own* may be part of *thyself*; or,

9. *Narratee.* *You, yourself,* have before *yourself* a part of *your own* books. A part of *your own* may be a part of *yourself*.

10. *Narratees.* *Ye* or *you, yourselves,* have before *yourselves* a part of *your own* books. A part of *your own* may be a part of *yourselves*.

#### THIRD PERSONS OF PRIMITIVE PRONOUNS.

	<i>Nom.</i>	<i>Obj.</i>	<i>Possessive.</i>
<i>Sing. ; Masculine.</i>	He	him	his, <i>or</i> of him.
<i>Sing. ; Feminine.</i>	She	her	her, hers, <i>or</i> of her.
<i>Sing. ; Neuter.</i>	It	it	its, <i>or</i> of it.
<i>Plural Number ;</i>	They	them	their, theirs, <i>or</i> of them.

#### THIRD PERSONS OF DERIVATIVE PRONOUNS.

	<i>Nominative.</i>	<i>Objective.</i>	<i>Possessive.</i>
<i>Sing. ; Masc.</i>	Himself	himself	hisown, of himself.
<i>Sing. ; Fem.</i>	Herself	herself	herown, of herself.
<i>Sing. ; Neut.</i>	Itself	itself	itsown, of itself.
<i>Plur. Numb. ;</i>	Themselves	themselves	theirown, of themselves.

11. *Narration, about a Boy.* *He* has before *him* a part of *his* books. A part of *his* may be a part of *him*.

12. *Narration, about a Girl.* *She* has before *her* a part of *her* books. A part of *hers* may be a part of *her*.

13. *Narration, about a Book.* *It* has in *it* a part of *its* leaves. A part of *its* leaves may be a part of *it*.

14. *Narration, about Boys and Girls.* *They* have before

them a part of *their* books. A part of *theirs* may be a part of *them*.

15. *Narration, about Books.* They have in *them* parts of *their* leaves. A part of *theirs* may be a part of *them*.

16. *N., about a Boy.* He, *himself*, has before *himself* a part of *his own* books. A part of *his own* may be a part of *himself*.

17. *N., about a Girl.* She, *herself*, has before *herself* a part of *her own* books. A part of *her own* may be a part of *herself*.

18. *N., about a Book.* The book, *itself*, has in *itself* a part of *its own* leaves. A part of *its own* may be a part of *itself*.

19. *N., about Boys and Girls.* They, *themselves*, have before *themselves* a part of *their own* books. A part of *their own* may be a part of *themselves*.

20. *N., about Books.* The books, *themselves*, have in *themselves* parts of *their own* leaves. A part of *their own* may be a part of *themselves*.

### *Rules for Attributes.*

**RULE I.** *A pronoun always shows the Person of its principal, and when its Modifications permit must show the Gender, Number and Case also.*

**RULE II.** *A pronoun, which is used to personate two or more nouns, must take the Plural form or modification.*

1. Julia and Anna sing very sweetly, and *they* deserve much praise for *their* perseverance while learning.

2. The boy put my hat here, and your hat there; but, why he placed *them* so, I do not know.

**RULE III.** *A pronoun, which personates a noun used figuratively must show the attributes belonging to the noun in its figurative sense.*

3. I saw the moon in the sky leading *her* virgin host.

**RULE IV.** *The pronoun must show the Singular Number, when its principal has a distributive adjunct.*

4. We, George the Third, King of Great Britain, do hereby enjoin upon *our* subjects, the necessity of being truly loyal, etc.



5. Every man should think that *he* is responsible for his own actions.

6. They gave to each woman, as much food as *her* family needed.

NOTE I: If the noun personated have the common gender and a distributive adjunct, it may be personated by *he*; although, many use "*he, or she.*" Many use the personator, *they*; this in the English, is always a *gross error*. In many other languages, as, the Latin, Greek, etc., it is correct.

7. Grant to every person in this house that *he* may be in the spirit. Grant to every person in this presence that *she*, or *he* may be in the spirit.

*Error.* Grant to every person in this house, that *they* may be in the spirit.

### *Analysis of the Pronoun.*

1. When<sup>6</sup> John<sup>1</sup> comes<sup>2</sup>, we<sup>71</sup> will take<sup>2p</sup> a<sup>6</sup> ride<sup>5</sup>. He<sup>71</sup> may ride<sup>2p</sup> the<sup>6</sup> black<sup>6</sup>, you<sup>71</sup> may ride<sup>2p</sup> the<sup>6</sup> white<sup>6</sup>, and<sup>6</sup> I<sup>71</sup> will ride<sup>2p</sup> the<sup>6</sup> grey<sup>6</sup> horse<sup>3</sup>.

*General Analysis, Logical and Rhetorical.*

$$F \frac{S}{S(+)} FS \quad T. \quad FSt, FSt, + FST. \quad \text{Translate.}$$

*Grammatical Analysis or Parsing.* *We* is a Primitive Pronoun. By its form, it shows the first person, plural number, nominative case, of its antecedent subject noun, which is the name of the narrators. PRINCIPLE. *We* shows these attributes of its antecedent noun; because, a pronoun, by its form, must show the person, and may show the gender, number and case of its principal. It is declined; Sing., *Nom.*, I; *Obj.*, ME; *Poss.*, MY, MINE, OF ME. Plural, *Nom.*, WE (Here!); *Obj.*, US; *Poss.*, OUR, OURS, OF US.

2. The people prostrated *themselves* before him.

*Special Analysis.* *Themselves*, logically, is the receiver or Third primary idea; it is used, rhetorically, to personate the first object, *people*; THEREFORE, *themselves*, grammatically, is a Pronoun. It is a Derivative Pronoun; by its form, it shows the third person, plural number of its antecedent noun, *people*; according to Rule I. It is declined; Sing., *Nom.*, *Obj.*, *Voc.*, HIMSELF, HERSELF; *Poss.*, HISOWN, HEROWN, OF HIMSELF, OF HERSELF. Plural, *Nom.*, THEMSELVES; *Obj.*, THEMSELVES (Here!); *Poss.*, THEIROWN, OF THEMSELVES.

## ANALYSES OF THE PRONOUN.

## LOGICAL ANALYSIS.

the Actor or First Primary Idea  
the Receiver or Third Primary Idea  
an Idea subordinate to —  
a Group of Ideas } used as { an Actor  
a Thought } a Receiver  
an Idea subordinate to —

**Logically**, — is

## RHETORICAL ANALYSIS.

**Rhetorically**,

— is a personator of a

Word }  
Phrase }  
Clause }

Subject }  
First Object }  
Second Object }  
Adjunct }

## GRAMMATICAL ANALYSIS OR PARSING.

; therefore, **Grammatically**,

— is a Pronoun. — is

a Primitive }  
a Derivative }

Pronoun, from

I }  
Thou }  
He }  
She }  
It }

**Its Form shows the**

Gender }  
Person }  
Number }  
Case }

; because, its antecedent, —, has these attributes. **Rule.****— or It is declined;**Singular; *Nom.*, —; (*Obj.*, —; (*Voc.*, —; (*Poss.*, —; Plural; *Nom.*, —; (*Obj.*, —; (*Voc.*, —; (*Poss.*, —. (**Here!**)

### III. Adjectives.

The Science of the Adjective includes ; *first*, the Definitions ; *second*, the Classifications ; *third*, the Attributes, and the Means of Knowing them ; *fourth*, the Declension and Comparison ; and, *fifth*, the Syntax of the Adjective.

#### *First, The Definitions.*

1. An ADJECTIVE is a word, a phrase, or a clause, which is used, in a sentence, as an adjunct of a noun.

NOTE I. Adjectives are sometimes called *Adnouns*, which is a very convenient, and a better term than *Adjective*.

#### EXAMPLES.

1. *Large* buildings are now standing where *that* grove once stood.

*Grammatical Analysis.* *Large* is an adjective ; because, it is used as an adjunct of the noun, *buildings*.

*That* is an adjective ; because, it is an adjunct of the noun, *grove*.

2. The *rosy-fingered* Morn, mother of dews, opes wide the pearly gates of day.

*Parsing.* *Rosy-fingered* is a phrase adjective ; because, it is a phrase, used as an adjunct of the noun, *Morn*.

#### *Second, The Classifications.*

2. Adjectives are classified according to *two* bases ; *first*, according to their *signification* ; *second*, according to the *relation between their ideals and the ideals of their nouns*.

3. First Classification. According to *signification*, Adjectives are *Proper*, and *Common*.

*Proper Adjectives.*

4. A *PROPER Adjective* is an adjunct, which distinguishes a class or kind named by a noun, from all other classes or kinds named by that noun.

EXAMPLES.

1. The Spanish people, or the *Spanish*, live in Spain.

*Parsing.* *Spanish* is a *proper Adjective*; because, it is an adjunct that distinguishes one class of people from all other classes of people.

2. The *American* people are mostly descendants from the *English*, *Scotch*, *Irish*, and *German*.

3. The *Ciceronian* style of eloquence has many admirers.

4. John has read of *Platonic love*, and *Socratic wisdom*.

5. The *Hungarian* nation was overpowered by the *Russian* and the *Austrian* nations.

6. The inhabitants of Sweden are called the *Swedish* people or the *Swedes*.

7. The *Danish* people or the *Danes* live in Denmark.

8. When you are in Rome, do as the *Romans* or as the *Roman* people do.

9. *European*, *Asiatic*, *African*, and *American* productions are articles of commerce.

*Common Adjectives.*

5. A *COMMON Adjective* is an adjunct, which names a property belonging to each individual in a class, or to each of the different classes, etc.

NOTE I. The distinction between the *Proper* and the *Common Adjective* is the same as that between the *Proper* and the *Common Noun*. Both showing the distinction between a certain individual, and all other individuals of the same kind. The *Noun* does this by naming an essence, a substance, or an abstract property; the *Adjective* by naming a concrete property.



10. *A single heroic act has gained for that brave girl a lasting fame.*

*Parsing.* *A* is a common Adjective; because, it is an adjunct which names a property belonging to each individual, *act*, and to the whole class, *acts*.

6. **Second Classification.** According to the relation between their ideals and the ideals of their nouns, Adjectives are *Descriptive*, and *Designative*.

### *Descriptive Adjectives.*

7. A **DESCRIPTIVE Adjective** names a subordinate idea, which has either a natural, or an artificial relation to its principal; or, a subordinate idea of the QUANTITY, QUALITY, POSITION, DURATION, FORM, etc., of that which the noun names.

### EXAMPLES.

1. *Quantity.* Too much time is given to small, and too little time is given to great things.

*Grammatical Analysis.* *Much* is a descriptive common Adjective, belonging to *time*. It is *descriptive*, because it names a subordinate idea, having a natural relation to its principal, *time*; or, it is *descriptive*, because it names an idea of quantity.

2. *The day-spring awoke the morning call.*

*Parsing.* *Day* is a descriptive common Adjective, adjunct of *spring*. It is *descriptive*, because it names a subordinate idea, having an artificial relation to its principal, *spring*; or, because it names an idea of duration.

3. "*Much study is a weariness of the flesh. Let us hear the conclusion of the whole matter.*"

4. *Quality.* *Evil deeds cause painful emotions in a good man's soul.*

---

NOTE.—This root was evidently first used when *paintings*, or *drawings*, were the mode of recording ideas, or thoughts; and, before these had come to be mere lines, as in the more modern hieroglyphics, and alphabets or delineations.

5. "And, with some *sweet, oblivious* antidote."
6. Should a *gothic* cottage be surrounded by a *wooden*, by a *stone*, or by an *iron* fence?
7. *Position*. An *inclined* line is neither a *horizontal*, nor a *vertical* line.
8. *Parallel* lines are equally *distant* at all *corresponding* points.
9. The *Western* part of Massachusetts joins the *Eastern* part of New York. The former  $\wedge$  is one of the *Eastern*  $\wedge$ , and the latter  $\wedge$  one of the *Middle* States.
10. Every place is *south* of the *North* pole.
11. *Duration*. "*Eternal* life, and *endless* bliss are theirs."
12. Very many *daily*, *semi-weekly*, and *weekly* papers, and also many *monthly*, and *quarterly* periodicals are published.
13. *Form*. *Oval* and *elliptical* figures resemble *circular* figures.
14. The *spreading* trees and *winding* streams of a *mountainous* country form a *diversified* landscape.

8. Descriptive Adjectives of *quantity* are divided into *two* kinds; *Definite* Adjectives of Quantity or *Numeral* Adjectives, and *Indefinite* Adjectives.

9. DEFINITE Adjectives of Quantity or NUMERAL Adjectives are adjuncts, showing how many values are meant; and, also, which one of several values is meant.

10. Definite Adjectives of Quantity or Numeral Adjectives are divided into *four* kinds; *Cardinal*, *Ordinal*, *Multiplicative*, and *Distributive*.

11. Numeral Adjectives of the CARDINAL kind are used in counting or in finding how many values are meant.

15. *One* atom of water contains *one* atom of oxygen and *one* atom of hydrogen ; so that, *nine* pounds of water contain *one* pound of hydrogen and *eight* pounds of oxygen.

*Parsing.* *One* is a descriptive Adjective, showing quantity *definite*, or is a *numeral* Adjective of the *cardinal* kind. It is a *numeral* Adjective, because it shows quantity *definite*. It is a *cardinal* Adjective, because it is an adjective used in counting or in finding how many values are meant.

NOTE I. *A* or *an* (*one*) when used as a Cardinal Adjective, is used to restrict the meaning of a noun to one of the kind signified by the noun, but to no particular one, and so prevent the noun from being taken in a general sense ; thus, *man* *mourns*, means that *all* men mourn ; but, *a* man *mourns*, asserts that any *one* man mourns. *A* or *an* are considered as one and the same word, and by some are called the *Indefinite Article*.

12. *Numeral Adjectives of the ORDINAL kind are used in numbering or in finding which one of several values is meant.*

16. Read the *first*, *second*, and *third* examples.

*Parsing.* *First* is a numeral Adjective of the *ordinal* kind ; because, it shows which one of several examples, taken in a certain order, is meant.

13. *Numeral Adjectives of the MULTIPLICATIVE kind are those used when objects are taken in groups or sets.*

17. A *one-fold* carpet is a *one-ply* carpet. A *two-ply* carpet is a *double* carpet, or a *two-fold* carpet. A *three-ply* is a *three-fold* or *triple* carpet.

NOTE II. The student should be exercised in the Numerals until the distinction between the *cardinal* and the *ordinal* becomes perfectly familiar. For example, let him be directed to *count* certain objects ; then to *number* them.

**14.** *Numeral Adjectives of the DISTRIBUTIVE kind are those which represent a collection of objects taken in sets or groups.*

18. The books were taken *one by one*. The students left the schoolroom in pairs or two by two.

NOTE III. Numeral Adjectives of the Cardinal and Ordinal kinds are frequently called *Numbers*. There is one way only in which a Cardinal Number can be spoken, and but one way in which an Ordinal Number can be spoken.

**15.** Numeral Adjectives of the Cardinal and Ordinal kinds may be *written in three ways*; namely, in *Words*, in *Letters* or *Roman Characters*, and in *Figures* or *Arabic Characters*. (See *Arith. Numeration*.)

19. *Word Numbers, Cardinal.*

None, one, two, three, four, five, six, seven, eight, nine.  
 Ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen.

20. *Word Numbers, Ordinal.*

Naught, first, second, third, fourth, fifth, sixth, seventh, eighth, ninth.  
 Tenth, eleventh, twelfth, thirteenth, etc.

21. *Letter Numbers, or Roman Characters, Cardinal and Ordinal.*

None  
 Naught, I, II, III, IV, V, VI, VII, VIII, IX.  
 X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX.

22. *Figure Numbers or Arabic Characters, Cardinal and Ordinal.*

0, 1, 2, 3, 4, 5, 6, 7, 8, 9.  
 10, 11, 12, 13, 14, 15, 16, 17, 18, 19.

**16.** An INDEFINITE Adjective of Quantity names an idea of value without telling how many, which one, or how much, is meant.

23. *Quantity Indefinite.* At the large Fairs, we usually see many things, which are better than the ordinary kinds. The



*largest* fruits and vegetables, the *heaviest* fleeces, and the *swiftest* horses are exhibited. Statements of the *greatest* yields per acre are made. Frequently, also, *much* skill is shown in producing furrows of an *average* width and depth, since neither the *deepest*, nor the *widest* are always the best. Very often, *several* young ladies ride *long* races over widely *extended* courses, without *any* apparent fear of the *many* dangers, which surround them ; and, because so *few* accidents do happen, *some* think there is really *no* danger ; others, that the *increased* excitement affords an *abundant* security by causing *all* to use *more* skill and caution.

NOTE IV. As far as *all* includes every individual in a number or collection, it may be considered as showing a Definite rather than an Indefinite quantity ; but as far as it does not mean any particular number, it may be considered as Indefinite.

NOTE V. A Descriptive Adjective, naming a part of what is named by the noun following it, is said to be used *Partitively*, or to be a *Partive* ; as, *some* of our money ; that is, some money of our money ; *one* of the boys, *one boy* of the boys.

### *Designative Adjectives.*

17. A DESIGNATIVE Adjective is an adjunct, naming a subordinate idea, having an incidental relation to its principal ; or, a subordinate idea of PLACE, ORDER, RELATION, etc., belonging to the idea named by the noun.

NOTE VI. Designative Adjectives are frequently called *Designatives*.

NOTE VII. The principal word of a Designative Adjective is sometimes called its *Subsequent* or *Consequent* ; while, the same word used in another clause, is called the *Antecedent* of the Designative.

24. *That* gentleman told the lady to look at those trees, *which* [trees] were once growing in the same spot, on *which* [spot] they were then standing.

*Parsing.* *That* is a *designative* Adjective ; because, it names a subordinate idea having an incidental relation to the noun, *man* ; or, be-

cause, it directs attention to the position or place of the idea named by the noun, *man*.

*The* is a *designative* Adjective; because, it names a subordinate idea, having an incidental relation to the idea, *lady*; or, because, it calls attention to the idea named in the noun, *lady*.

NOTE VIII. *The*, when used as a Designative, requires either that its consequent, or that an adjunct of its consequent, should be expressed; hence, it is often called "*The Definite Article*." (See *Theory of the Article*, 24.)

18. Designative Adjectives are used in *five* ways; *Definitely* or *Demonstratively*, *Relatively*, *Interrogatively*, *Distributively* and *Correlatively*.

#### *Adjectives used Definitely or Demonstratively.*

19. A Designative is used DEFINITELY or DEMONSTRATIVELY when its consequent is expressed.

25. *The* fruit of *this* tree is in *these* baskets; the fruit of that tree is in *those* baskets.

*Parsing.* *The* is a *designative* Adjective of *fruit*. It is used *definitely* or *demonstratively*; because, its principal or subsequent, *fruit*, is expressed.

NOTE IX. Since *the*, as a Designative, always requires either that its consequent, or that an adjunct of its consequent should be expressed, it follows that, as a Designative, *the* is always used *Definitely* or *Demonstratively*. In this respect, *the* agrees with *a* or *an*, and *every*.

26. I know *which* book was taken. *Contracted*.

*Uncontracted form.* I know *the book* which book was taken.

27. I do not know *the* person who sent you the present. I do not know who sent you this present.

28. *What* money we had was taken away. *Contracted*.

*Uncontracted form.* *That* money, or *all the money*, *which* money we had, was taken away.

29. We do not know *what* course we ought to take.

We do not know *that* course, *which* course we ought to take.

30. Richard shall have *that* time, *which* time he needs.

Richard shall have *that* time, *which* he needs.

31. I know *what* messenger went, but I do not know *which* way he went.

32. Amuse yourselves in whatever way best suits you.

33. These are the *same* gifts; the very *self-same* gifts.

34. *Othello*. "I will a round unvarnished tale deliver  
Of my whole course of love; what drugs, what charms,  
What conjurations and what mighty magic,  
I won his daughter with."

That is; naming *those* drugs, with *which* drugs; *those* charms, with *which* charms; *that* conjuration, with *which* conjuration, etc.

NOTE X. *Them* should never be used as a Designative.

35. The traveller has all of *those* things.

*Vulgar*. The traveller has all of *them* things.

20. A Designative is used RELATIVELY, when its consequent is not expressed.

NOTE XI. These Designatives are said to be used *Relatively*, because, when the consequent is not expressed, the narratee is obliged to go back [refer or relate] to the antecedent to find, or determine the consequent. Viewed in this light, all words used as Adjectives may be used relatively, except *the*, *an* or *a*, and *every*.

36. This is the day, *which* was appointed for the trial.

*Parsing*. *Which* is designative, used *relatively*, because, its consequent, *day*, is not expressed.

37. Henry shall have *what* time he needs. Henry shall have *that* time, *which* time he needs.

NOTE XII. *What*, used as a Designative, is equivalent to *that which*; when *what* is used definitely, its *antecedent* is to be found; but, when *what* is used *relatively*, its *antecedent* and its *consequent* are to be found.

38. I saw the man who brought the hat. I saw the man who [man] brought the hat.

NOTE XIII. Since *who* is the only English word, which, as an adjunct, cannot have its consequent expressed, it follows that, as a designative word, *who* must be used *relatively*. See Syntax of Adj., *Number*.

39. I know *who* did it. I know the persons *who* [persons] did it.

*Parsing.* *Who* is a designative of the noun, *persons*, understood. It is used *relatively*; because, its consequent is not expressed.

40. Then one Hugo, *who* was only a serf, began to say unto his master.

*Faulty.* Then one Hugo began to say unto his master, *who* was only a serf.

NOTE XIV. Sometimes for emphasis, or for convenience, the Relative adjunct may precede its antecedent.

41. To *whom*, and for *what*, I divulge the following narrative, will appear in the sequel.

NOTE XV. Some grammarians call these Designatives, *Adjective Pronouns*; others, denying that they have any *pronoun* or *personating* office whatever, call *who* only an *Adjective Pronoun*, being misled by the fact that its consequent is always understood. See Syntax of Adj., *Case*.

42. Mr. Brown owns the house, *that* — you saw.

43. There are emotions, *whose* — thrill, no language portrays.

44. Tell me, *which* man saw, and *which* person heard him.

NOTE XVI. It is usually asserted in grammar, that "*who* relates to persons; *which* to children, brutes, and inanimate things; while, *that* relates to any of these classes." When it was first made, this assertion was as false as the following assertion would be if made now; "*The* designates persons, *a* or *an* designates children, brutes, or inanimate things; while *every* designates any of these classes."

The fact is, that at the time the assertion in regard to *who* was first made, *who* and *which* were used indiscriminately in relation to persons, children, brutes, etc., and are still so used, and must continue to be so used. As in the following example;

45. One of these men did it, but *which* [man], I cannot say.

*Incorrect.* One of these men did it, but *who*, I cannot tell.

46. Think of that life whose joys are eternal.



The bad effects of the assertion about *who* and *which* have been and now are to give an ungrammatical appearance to all Standard Works in the English language, which were written before and during the earlier part of the seventeenth century; and, thus have made it necessary, either that these Standard Works should be corrected (1) or, that this strange assertion should be abandoned.

In these Standard Works, numerous expressions like the following are found;—

47. Art thou greater than our father Jacob, *which* gave us the well?

48. Our Father, *which* art in heaven. Our Father, *who* art in heaven.

**21.** A Designative is used INTERROGATIVELY, when it is used in asking questions.

49. Whose house is that? Which of these houses is yours? What means will secure your object?

NOTE XVII. Designatives, used Interrogatively, may, at the same time, be used definitely, or they may be used relatively; except *who*, which must always be used relatively.

50. Which girl prefers to do this? Which [girl] of these girls prefers to do this?

51. Which horse may I ride? Ans. Swiftfoot.

Which horse may I ride? Swiftfoot is the horse, which horse you may ride.

52. Who is my neighbor?

53. What villains now disturb our rest? Ans. Rowdies.

Answer. Rowdies are the villains, which villains now disturb your rest.

54. What object is that? Ans. A man [is that object].

55. To which lady did you give the book, and to which of the children shall I give this fruit?

**22.** A Designative is used DISTRIBUTIVELY, when it signifies that a collection of objects must be taken singly.

56. Equal rations were given to each soldier of the regiment.

Parsing. Each is a Designative, used distributively; because, it signifies that each individual (soldier) of a group (regiment) is meant.

57. He called his servants and gave to *each* — his charge.

58. *Every* pupil in the room knew the lesson perfectly.

NOTE XVIII. *Every*, like *a* or *an* and *the*, requires, either, that its consequent, or that an adjunct of its consequent, be expressed. Hence, *every*, as a Distributive, cannot be used relatively.

59. He gives to *every* one [person] liberally.

60. In the married state, the same rights naturally belong to *either* [or *each*] party; *neither* party having the right to govern the *other* —; nor is *either* — bound to obey the *other* — implicitly.

NOTE XIX. *Either* and *neither* designate *one* of *two* objects; as, —

61. *Either* of the two boys will answer my purpose.

*Faulty.* May *either* of the four boys go? Say, may *any*, etc.

NOTE XX. *Other* is often used in opposition to *one*; as, —

62. Here are two books; *one* is mine, the *other* is yours.

NOTE XXI. The individual thing, designated by a Distributive followed by *one*, is always regarded as the *third* person, and the *singular* number.

63. *Every one* of us is an individual.

64. Each of you is implicated in this transaction.

65. Each feeling, each thought, and each act of life makes *its* impress on the character.

66. Every season has its own pleasures, differing in kind from the others; but the *same* in *its* purpose.

NOTE XXII. *Many* followed by *an* or *a*, has a Distributive signification.

67. Full *many a* flower is born to blush unseen, and waste *its* sweetness on the desert air.

23. Designatives are sometimes used CORRELATIVELY; especially, in questions and their answers.

68. Which road shall I take? This road —; that road —; the other road —.

In this example, *which* and *this* are used *correlatively*; because, *which* refers to *this*, and *this* refers to *which*. (See *Subordinate Connectors*.)

69. What is that? That is my coat.

NOTE XXIII. When *this*, *these*, and *that*, *those*, are used *Correlatively*, *this* and *these* designate the nearer of two objects; while, *that* and *those* designate the more remote of two objects.

70. This boy may take a seat here with these boys; that boy may take a seat there with those boys.

24. Those, who use *the* as a *Definite Article*, call *an* or *a*, an *Indefinite Article*, according to the following;—

### *Theory of Articles.*

I. An *Article* is an adjunct, used to point out a noun, or to limit its meaning.

II. There are two kinds of *Articles*; the *Definite* and the *Indefinite*.

III. The *Definite Article* is used to point out some particular object or class of objects. *The* is the only word used as a *Definite Article*.

1. This is *the* boy, whom I sent to call *the* men.

*Analysis*; *The* is used to point out boy; therefore, it is a *Definite Article*. See *Analysis* under example fifty-six.

IV. The *Indefinite Article* is used to limit the noun to one of its kind, but to no particular one. *An* or *a* is the only *Indefinite Article*.

*a*. *An* is used before a vowel, before a silent *h*, and before *h*, when the word is not accented on the first syllable.

2. *An* artist painted a picture of *an* hippopotamus in *an* hour.

*Analysis*; *An* is found in the producer; it is used to limit the meaning of artist to a single one; therefore, it is an *Indefinite Article*.

*b*. *A* is used before a word beginning with a consonant, or whose pronunciation commences with a consonant sound.

3. At *a* wedding there should be *a* union [yūnyun] of hearts.

Thus, we see that the *Definite Article* *the* is a *Designating Adjective*, used *Definitely*; and that the *Indefinite Article*, *an* or *a*, is a *Descriptive Adjective* showing quantity or number. They agree in this one respect only; neither of them is ever used except the noun to which it belongs, or an adjunct of its noun, is expressed after it.

Many use the *Theory of Articles*, and many do not. We insert it; *first*, for the convenience of those who prefer to continue the use of it; and *second*, for the information of such of our own readers, as may have occasion to discuss it, or to use it otherwise.

*Attributes and Means of Knowing Them.*

**25.** *Third, the ATTRIBUTES of Adjectives, and the MEANS of KNOWING them.* Some Adjectives have the Attributes, *Number and Case.*

*Number.*

**26.** *The NUMBER of an Adjective is sometimes ; first, a logical attribute which an Adjective expresses or takes from its own meaning ; second, a rhetorical attribute which an Adjective derives from the number of its noun.*

*Number, as a Logical Attribute.*

**27.** Number, as a *logical* attribute, belongs to Adjectives expressing *quantity* ; of which, we have ; *first*, those expressing *Definite Quantities*, or the *Numeral Adjective* ; and *second*, those expressing *Indefinite Quantities*.

## EXAMPLES.

1. *Definite Quantities.* One man, in his time, plays many parts ; his acts being *seven* ages.

*Parsing.* *One* is a descriptive common Adjective ; or, *one* is a numeral Adjective of the cardinal kind. *One* has the logical attribute, *singular Number* ; because, it signifies a single individual.

*Seven* is a numeral Adjective of the cardinal kind. It has the logical attribute, *plural Number* ; because, it means more than one.

2. The *tenth* pupil may read the *first* paragraph ; the *seventh* pupil may read the *fifth* paragraph.

*Parsing.* *Tenth* is a numeral Adjective of the ordinal kind. It has the logical attribute, *singular Number* ; because, it signifies but one.

NOTE I. A numeral Adjective of the ordinal kind, has the *Singular Number*, logically, and it may have the *Plural Number*, rhetorically.

3. Which is the greater, three *fourth* parts of twelve, or four *fifth* parts of ten ? Which is the greater, three *fourths* of twelve, or four *fifths* of ten ?

The ordinals, *fourth*, *fifth*, have the logical attribute, *singular Number* ; while, the ordinals, *fourths*, *fifths*, have the rhetorical attribute, *plural Number*.



4. *Indefinite Quantities.* A man, who has *any* reason, would prefer *a few* good books to *many* bad ones.

*Parsing.* *A* is a descriptive Adjective of quantity definite. It has the logical attribute, *singular* Number; because, etc.

*Many* is a descriptive Adjective of quantity indefinite. It has the logical attribute, *plural* Number; because, etc.

### *Number, as a Rhetorical Attribute.*

5. *This* basket contains the fruit of *these* trees; *that* basket contains the fruit of *those* trees.

*Parsing.* *This* is a designative, used definitely, as an Adjective of *basket*. It has the rhetorical attribute, *singular* Number; because, by its form, it shows that the singular number is an attribute of its noun.

*These* has the rhetorical attribute, *plural* Number; because, by its form, it shows that its noun has this attribute.

6. One man came this way; the other men went the other way.

7. One man came this way; the others went the other way.

*Parsing.* *Others* is a designative, used relatively, as an adjective of *men*, understood. It has the rhetorical attribute, *plural* Number, to show that its noun, *man*, understood, has this attribute.

8. Nine *tenth* parts of a dollar are equal to nine *tenths* of a dollar.

The Adjective, *tenth*, has the logical attribute, *singular* Number; while, *tenths* has the rhetorical attribute, *plural* Number; because, it shows, by the suffix modification, *s*, the number of its noun, *parts*, understood.

NOTE II. In the English, when an Adjective, by a suffix modification, shows the Plural Number of its noun, the noun itself is not expressed.

9. His fortune is eight ninth parts of his brother's. His fortune is eight *ninths* of his brother's.

*Not used.* His fortune is eight ninths parts of his brother's.

In the Latin, in the Greek, and in other languages, Adjectives, showing the Number of their nouns, are used when their nouns are expressed.

*The MEANS of KNOWING the NUMBERS of Adjectives.*

28. The few English Adjectives, which show the Number of their nouns, do so in *three* ways;—

*First. Logically, or by their meanings only.*

1. I saw *a* buffalo, *an* elk, *one* panther, *two* bears, *thousands* of ducks, *several* deer; but, I did not shoot *any* of them.

*Second. Rhetorically, by a root modification. This and that* are the only Adjectives belonging to this class.

2. *This* boy may take *these* books, and *that* boy may take *those* books.

*These* is —. It shows, by its form, that its noun, *books*, has the plural number.

NOTE I. In such expressions as, *these apples*, the Number (plural) of the noun, *apples*, is shown in *two* ways; *first*, by the suffix modification, *s*, of the noun itself; *second*, by the form of its Adjective, *these*. That the *form* of the Adjective should show the number of its noun, is so hostile to the genius of the English language, that only *two* words, used as Adjectives, show the number of their nouns by their *forms*, whose principal words or nouns are expressed. These words are *this*, *that*, with their plurals, *these*, *those*.

*Third. By a suffix modification. An English Adjective* sometimes takes a suffix modification to show the Number of its noun, when that noun is in the Plural Number and is not expressed.

3. A third part, or a third. Two third parts, or two thirds. Three fourth parts, or three fourths.

NOTE II. Adjectives, thus pluralized, are often mistaken for nouns, and parsed as such. The practice has nothing to commend it.

4. Some of the men cheered; the others kept silence; or, the other men kept silence.

#### CASE.

29. *The CASE of an Adjective is a rhetorical attribute, by which, a few English adjectives show or express the cases of their nouns.*

**30.** In the English, when an Adjective shows the Case of its noun, the noun itself is understood.

NOTE I. *Who*, and its compounds, *whoever*, *whoso*, *whosoever*, etc., show the Cases of their nouns.

#### EXAMPLES.

1. *Who* [person] did this? I do not know the person *who* [person] did it. I do not know — *who* did it.

*Parsing.* *Who* is a designative, used relatively. It has the rhetorical attribute, *nominative* Case; because, it shows, by its form (*who*) that its noun, *person*, has the *nominative* Case.

2. *Whose* book is this, and to *whom* shall I hand it? *Whose* [person's] and to *whom* [person] shall I hand it?

*Parsing.* *Whose* is a designative interrogative Adj., used relatively. It is said to have the *possessive* Case; because, it shows, by its form, (*whose*) that its noun, *person's*, understood, is in the *possessive* case.

*Whom* has the attribute, *objective* Case; because, etc.

3. The woman, of *whom* [woman] I spoke, is she whose father sold this house to the man who now resides here.

NOTE II. *Other*, and its compound, *another*, shows both the Number and the Case of their nouns.

4. One boy has the *other* boy's book. One boy has the *other's* book.

*Parsing.* *Other's* is a designative, used distributively. It has the attributes, *sig. num.*, *possessive* Case; because, it shows, by its form, that its principal word, *boy's*, has these properties.

5. These boys may sit here, the other boys may sit there; or the *others* may sit there.

6. Here are the other boys' slates; or, here are the *others'* slates; or, the slates of the *others*.

#### *The MEANS of KNOWING the CASES of Adjectives.*

**31.** In the English language, the Adjectives, *who*, and *other*, and their compounds, have *suffix* modifications, to show the Cases of their nouns.

## EXAMPLES.

1. Who did *this*? Whom did you see? Whose book *is this*? Of whom did you get it?

2. Is it another pupil's book? Is it another's book? Was it the other boy's ball? Was it the other's ball? Where is the other boys' play-ground? Where is the others' play-ground?

3. One boy must not use another boy's slate. One boy must not use another's slate.

*Declension of the Adjective.*

**32.** *Fourth, the DECLENSION and COMPARISON of the Adjective. The DECLENSION of an Adjective is a mode of showing its Number and Case.*

## TABLE.

**33.** DECLENSION OF THE ADJECTIVES, *This,*

*That, Who, Other, etc.*

*This* and *that* show Number only.

*Singular.* *This, that.*

*Plural.* *These, those.*

*Who*, and its compounds, show Case only.

*Nominative.*

*Objective.*

*Possessive.*

Who

whom

whose, of whom

Whosoever, whoever

whomsoever,

whosoever, of whomsoever

Whoso is defective in Case; because, it lacks the Objective, and the Possessive Cases.

*Other* shows both the Number and Case of its noun.

*Nominative.*

*Objective.*

*Possessive.*

*Singular.* Other

other

other's, of other

*Plural.* Others

others

others', of others.

*Singular.* Another

another

another's, of another.

*Another* is defective in Number; because, it lacks the Plural.

*Nominative.*

*Objective.*

*Possessive.*

*Singular.* Third

third

of a third

*Plural.* Thirds

thirds

thirds', of thirds

In like manner, Decline any of the ordinals; as *fourth, fifth, etc.*



*The Comparison of the Adjective.*

**34.** *The COMPARISON of the Adjective is a mode of comparing two, or more nouns, with reference to the same attribute or property.*

NOTE I. Many adjectives are not compared. Those, which have Comparison, are generally Adjectives of quantity indefinite, and of quality.

**35.** Adjectives have *three* Degrees of Comparison; namely, the *Positive*, the *Comparative*, and the *Superlative* Degrees.

*Positive Degree.*

**36.** *The POSITIVE Degree is attributed to an adjective, when it is used in comparing one noun with an indefinite number of others, in reference to the same attribute or property.*

## EXAMPLES.

1. You have a *large* apple, and a *small* squash.

*Parsing.* *Large* is a common Adjective of quantity indefinite. It has the attribute, *positive* Degree; because, it is a comparison between one apple and all other apples or an indefinite number of apples. That is, compared with other apples, this one is large, although compared with squashes, it might be small.

2. An apple is *large*, and a pea is *small*. An apple is large fruit; a pea is small fruit.

3. The dog killed a large rat and a small mouse.

4. An elephant is very large; a mouse is very small.

NOTE II. Many suppose that the Positive is improperly called a *Degree*; these overlook the fact, that every Adjective is a basis of some classification, and that every classification involves a comparison between two or more. It may be a comparison between one and an indefinite number of the same kind; or, it may be a comparison between two of the same, or of different kinds; or, it may be a comparison between one and a definite number of the same kind, more than two.

5. A tall man wore a round hat, a long coat, an old patched shoe.

*Comparative Degree.*

**37.** The *COMPARATIVE Degree* is attributed to an adjective, when the adjective is used in a comparison between two nouns naming objects of the same, or of different kinds.

NOTE III. When the Comparative Degree is used, the latter term of a comparison is connected to the former by the connector, *than*. In the old English, *then* was used instead of *than*.

6. I would rather have wisdom than gold. I would rather have wisdom *than* I would have gold. I would rather have wisdom *then* [next] I would have gold.

7. You have a *larger* apple than mine. Your apple is larger than my apple.

*Parsing.* *Larger* is a descriptive Adjective of quantity indefinite. It has the *comparative Degree*; because, it is used in a comparison between two apples, in reference to the same attribute, size.

*Exceptions to NOTE III.* The connector, *than*, must not be used after the following comparatives; *after, former, hither, latter, hinder, upper, under, nether, inner, outer, utter*; and, also, *anterior, exterior, inferior, interior, junior, major, minor, posterior, prior, senior, and superior*; as, steel is superior to iron for cutlery.

NOTE IV. When an individual is compared with the rest of its class or kind, the adjunct, *other*, should be used with the second term.

8. They think gold is superior to the *other* metals.

*Error.* They think that gold is superior to the metals.

NOTE V. Sometimes both *than* and *other* are used with the latter term.

9. This horse is better *than* the *other* horses.

**38.** The *SUPERLATIVE Degree* is attributed to an adjective, when it is used in a comparison between one noun and a definite number of others of the same kind in regard to the same attribute.

NOTE VI. When no definite number is stated with the Superlative, *all*, or the whole of that kind must be understood.

10. The *largest* and *most delicious* fruits are produced by the *most thrifty* trees.

*Parsing.* *Largest* is a ——. It has the attribute, *superlative Degree*; because, it compares one class of fruits with all other classes of fruits with reference to the same attribute or property, size.

NOTE VII. When the Superlative Degree is used, the latter term must include the former.

11. Gold is the *most valuable* of all metals. Gold is the *most valuable* of metals.

*Error.* Gold is the *most valuable* of all the other metals.

12. Avarice begets the *meanest* motives, and if indulged, produces the *most despicable* character.

13. It is our duty to avoid every *pernicious* indulgence, not only the *most*, but also even the *least* pernicious.

NOTE VIII. Double Comparatives and Superlatives should be avoided.

14. Wisdom is better than houses and lands.

*Faulty.* Wisdom is *more* better than houses and lands.

15. Give your parents my *most* kind regards.

*Faulty.* Give your parents my *most kindest* regards.

NOTE IX. The double Superlative was formerly used to express sublime emotion, or intense passion. (See *Bible*, and English Works written during the fourteenth and some subsequent centuries.)

#### MEANS of KNOWING the DEGREES of COMPARISON.

**39.** The different Degrees used in the Comparison of *Adjectives*, are formed in *three* ways;

*First.* The Positive Degree is, the *first* or *radical* form of the Adjective.

*Second.* The Comparative Degree, in its *Regular* Comparison, is formed by adding the suffix modification, *er*, to the Positive; or, by using the adjuncts, *more*, *less*, with the Positive.

NOTE I. Generally, the suffix, *er*, is used with words of one syllable; while the adjuncts, *more*, *less*, are used with words of two or more syllables. To these usages, there are many exceptions. Some form a Comparative in both ways.

#### EXAMPLES.

1. This train is slow, but that train is *slower*. This is a slow train, that is a *slower* train. The last testimony was positive, this is *less* positive, the next will be *more* positive. This is a happy time, but that was a *happier* time; or, this is a *more* happy time; the next time will be *less* happy.

The Comparative Degree, in its *Irregular* Comparison, is formed by using a word different from the Positive.

2. This is a good house, that is a *better* house. This is a bad day, but that was a *worse* day.

*Third.* The Superlative Degree, in its *Regular* Comparison, is formed by adding the suffix modification, *est*, to the Positive form; or, by using the adjuncts, *most*, *least*, with the Positive.

3. That is a slow train, and that is a *slower* train, but this is the *slowest* train. One stone is precious, another is more precious, but this is the *most* precious.

4. This metal is rare, that metal is *rarer*, but this metal is the *rarest*. That metal is rare, and that metal is more rare, but this metal is the *most* rare.

The Superlative Degree, in its *Irregular* Comparison, is formed by substituting another word for the Positive.

5. That hat is good, that is a *better*, but this is the *best*.



This is a bad habit, this is a worse habit, but this is the *worst* habit.

40. The Comparison of the Adjective is shown by the following ;—

TABLE.

## REGULAR COMPARISON.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
New	newer	newest
True	truer	truest
True	more true	most true
True	less true	least true
Precious	more precious	most precious
Precious	less precious	least precious
Happy	happier	happiest
Happy	more happy	most happy
Happy	less happy	least happy.

## IRREGULAR COMPARISON.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Good	better	best
Bad	worse	worst
Little	less	least
Much	more	most

Some Adjectives are *defective* in Comparison, as ;—

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
—	after	aftermost
—	further	furthermost
—	hither	hithermost
—	nether	nethermost
—	under	undermost.

The following Adjectives are *redundant* in Comparison ;—

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Far	farther	farthest, farthermost, or farmost
Fore	former	foremost, or first
Hind	hinder	hindmost, or hindermost
In	inner	inmost, or innermost
Late	later, latter	latest, or last
Low	lower	lowest, or lowermost
Old	older	eldest, or oldest

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Out	outer, utter	outmost, outermost, utmost, uttermost
Up	upper	upmost, uppermost
North	northern	northmost, northernmost
South	southern	southmost, southernmost
East	eastern	eastmost, easternmost
West	western	westmost, westernmost.

NOTE II. Some think that *more*, *most*, *less*, when used as suffixes, form the Comparatives and the Superlatives of the words to which they are suffixed. It will, generally, be found better to consider them as Expletives or Intensives; as,—

*Evermore*, *nevermore*, *furthermore*; *farthermost*, *uppermost*, *topmost*, *nethermost*, *frontmost*, *middlemost*, *hindermost*; *nevertheless*, *causeless*, *sinless*; etc., etc.

NOTE III. Adjectives, which already signify fulness or completeness, do not admit of Comparison; as, *all*, *round*, *perfect*, *complete*, etc. When such forms, as *more perfect*, *most perfect*, are used, they should be regarded as *Intensives*, *Emphatics*, *Expletives*, etc.

### *Rules for the Attributes of the Adjective.*

RULE I. *An Adjective signifying the Singular Number must be used with a noun in the singular number; while, an Adjective, signifying the Plural Number, must be used with a noun in the Plural Number.*

1. One dollar is not enough; nor two dollars; nor three dollars. It will require many dollars.

RULE II. *An Adjective, having the modifications of Number, must take that modification which shows the number of the noun, to which it belongs.*

2. Put *this* hat into *that* box, and *these* hats into *those* boxes.

*Errors.* Put these hat into those box, and this hats into that boxes.

3. Give this apple to that boy, and these apples to the others; or, give these apples to the other boys.

RULE III. *An Adjective, having a Plural modification, must not be used with a noun which is expressed.*

4. One *sixth* of a stake is white, two *sixths* of it are red, and three *sixths* of it are blue. One *sixth* part of a stake is white, two *sixth* parts of it are red, and three *sixth* parts of it are blue.

5. This horse is one of your horses. This horse is one of yours.

*Exception.* *These*, and *those*, as Adjectives, may be used with a noun either expressed or understood.

6. These boys recited, and those boys did not ; because, these studied their lessons, and those did not.

**RULE IV.** *An Adjective, having Case modifications, must have that modification which shows the case of its noun.*

7. The boy, *who* (nominative) studied his lesson, is he, to *whom* (objective) you gave the book.

8. This is the girl, *whose* (possessive) book was lost.

**RULE V.** *An Adjective, having Case modifications, must not be used with a noun which is expressed.*

9. Two brothers live in town, the other brothers live in the country. Two brothers live in town, the *others* live in the country.

*Error.* Two brothers live in town, the two others brothers live in the country.

10. *Who* [person] gave you this most excellent book?

*Who* shows that the Case of the noun, understood after it, is the Nominative; hence, we do not say, "Who person." Some writers retain *who* as a *pronoun*, after discarding that classification of words usually known as *Adjective Pronouns*, not being able to dispose of *who*, as an Adjective, because its consequent can not be expressed; and yet, these do not consider *other's*, the singular possessive, or *others*, the plural of *other*, as pronouns, although their nouns are always understood; and for the reason, that, by their forms, they show the cases of their nouns.

11. To one man, he gave a reward ; to the others [men] he gave a reproof.

12. I saw the man, to *whom* [man] you sent the message.

It is often urged that this construction of *who* must be wrong, "because it sounds oddly." It does indeed *sound oddly* to hear one say, "who man," or "to whom man," and the reason is stated in the rule above. Notice this, *the other man* sounds very well, because we are accustomed to it; but, *the others men* sounds strangely to our ears,

which would not be the case, were we accustomed to use it, as is done with similar words in other languages. Be careful to what extent you make familiarity of sound the test of philosophical correctness. It is a proper test to the cultivated ear only.

This omission of the noun is analogous to its omission after the pronouns *mine*, *thine*, etc., although the reasons are not the same.

NOTE I. The modifications of these few Adjectives give us some idea of those languages, as the Latin and Greek, and many of the modern European, whose Adjectives, by their forms, always show the Gender, Number, and Case of their consequents.

NOTE II. Some grammarians call an Adjective, whose noun is understood, "An Adjective used as a noun." This practice is wrong; *first*, because it confuses the grammatical classes of words; *second*, because it gives an erroneous parsing to the Adjective; *third*, because nothing is gained by parsing the Adjective in this manner. An Adjective, whose noun is understood, must be parsed the same as if its noun were expressed.

13. The *industrious* are filled with good, while the *lazy* are filled with leanness.

*Industrious* is an Adjective; because, it is an adjunct of the noun, *persons*, understood. It is a common descriptive Adjective, in the positive degree, etc.

*Erroneous Analysis.* "Industrious is an Adjective, used as a noun. Neuter, third, plural, nominative Case."

NOTE III. Designative Adjectives are sometimes called "*Adjective Pronouns*;" sometimes, also, they are called "*PRONOMINAL Adjectives*." This is wrong; *first*, because, according to the definition of a pronoun, a pronoun is a word, used instead of or in the place of a noun; an office, in which, a designative is never used; *second*, because, a designative is always an adjunct of a noun, which is expressed, or understood.

The practice of parsing Adjectives as nouns, has led the grammarians into many absurdities. See *Grammars*, Adjectives, Adjective Pronouns, Pronominal Adjectives, etc.

NOTE. Now, beginning with the first example under Adjectives, let the student give the Logical, the Rhetorical, and the Grammatical Analysis of each Adjective.

#### EXAMPLES.

1. *Large*<sup>1</sup> buildings<sup>1</sup> are<sup>2</sup> now<sup>2</sup> standing<sup>2</sup> where<sup>2</sup> *that*<sup>2</sup> grove<sup>1</sup> once<sup>2</sup> stood<sup>2</sup>.



N.B.—Let the student write this example, and draw one line through the words which are used in expressing the first part of the thought; two lines through the words expressing the second part of the thought, and three lines through the words expressing the third part of the thought.

General Analysis.  $FS = F \frac{S}{S(+)} FS$ . Translation.

Special Analysis. Logically, *large* is a subordinate idea of quantity, having a natural relation to the actor, *buildings*; rhetorically, *large* is used as an adjunct of the subject, *buildings*, to which, its relation is shown by position only; THEREFORE, grammatically, *large* is a descriptive common Adjective. *Large* is a descriptive common Adjective of quantity indefinite. It has the positive degree and is compared, *Positive*, LARGE (Here!); *Comparative*, LARGER; *Superlative*, LARGEST.

Logically, *that* is a subordinate idea of position, having an incidental relation to the actor, *grove*; rhetorically, *that* is used as an adjunct of the subject, *grove*, to which its relation is shown by its position only; THEREFORE, grammatically, *that* is a designative common Adjective. *That* is a designative common Adjective, used definitely. *That* shows that its noun, *grove*, is in the singular number. It is declined; *Singular*, THAT (Here!); *Plural*, THOSE. *That* is not compared.

2. The<sup>o</sup> Boston<sup>o</sup> mail<sup>1</sup> is<sup>2</sup> closed<sup>2</sup> at<sup>4</sup> ten<sup>o</sup> o'clock<sup>o</sup>.

General Analysis. T S f. Translation.

Special Analysis. *The*, logically, is a subordinate idea of relation or position, having an incidental relation to the receiver, *mail*. *The*, rhetorically, is used as an adjunct of the subject, *mail*, to which its relation is shown by position; THEREFORE, *the*, grammatically, is a designative Adjective, used definitely. *The* is neither declined, nor compared.

According to "The Theory of Articles," *the* is parsed as follows;—

*The* is a definite article, belonging to the noun, *mail*.

Special Analysis. Logically, *Boston* is a subordinate idea of place, having an artificial relation to the receiver, *mail*; rhetorically, *Boston* is an adjunct of the subject, *mail*, to which, its relation is shown by position; THEREFORE, grammatically, *Boston* is a descriptive proper Adjective, belonging to the noun, *mail*. It is neither declined, nor compared.

3. An<sup>o</sup> old<sup>o</sup> oak<sup>o</sup> tree<sup>1</sup> grew<sup>2</sup> on<sup>4</sup> the<sup>o</sup> top<sup>o</sup> of<sup>4</sup> a<sup>o</sup> mountain<sup>o</sup>.

Special Analysis. Logically, *an* is a subordinate idea of quantity, having a natural relation to the actor, *tree*; rhetorically, *an* is an adjunct of the subject, *tree*, related by position; THEREFORE, grammatically, *an* is a descriptive Adjective of quantity definite. It has the two forms, *an*, *a*, of which *an* is here used, because it precedes a word, beginning with a vowel sound. In like manner, analyze the Adjective, *a*.

According to "The Theory of Articles," *an* is parsed as follows;—

"*An* is an indefinite article, belonging to the noun, *tree*."

4. This space is just *what* I need for my posies. This space is just *that* space *which* space, I need for my posies.

*What* is a contraction of *that*, an adjunct of the antecedent word, *space*, and *which*, an adjunct of the subsequent word, *space*; hence, *what* may be parsed as an adjunct, which, by contraction, is equivalent to the adjunct, *that*, of its antecedent, —, and the adjunct, *which*, of the subsequent, —.

5. The book is *where* you left it. The book is in *that* place, in *which* place you left it.

6. To die for one's country is *glorious*.

*Parsing.* *Glorious* is a descriptive common Adjective, belonging to the clause noun, *to die for one's country*. It is in the positive degree, and is compared; *Positive*, GLORIOUS (Here!); *Comparative*, MORE —, LESS —; *Superlative*, MOST —, LEAST —.

7. Your *spread-eagle* sort of a man is rather too pompous a man to suit me.

*Parsing.* *Spread-eagle* is a phrase descriptive common Adjective, belonging to the noun, *sort*. It is in the positive degree, and is compared; *Positive*, SPREAD-EAGLE (Here!); *Comp.*, MORE, —, LESS —; *Sup.*, MOST —, LEAST —.

8. The boat, *which* left here this morning, was damaged by a snag this afternoon.

*Parsing.* *Which* left here this morning is a descriptive common clause Adjective, belonging to the noun, *boat*. It is not compared.

9. I heard of the man *to whom* we sent the books, *which* were sent last week.

*Parsing.* *To whom* we sent the books, *which* were sent last week, is a descriptive common clause Adjective, belonging to the noun, *man*.

*Which* [books] were sent last week is a descriptive common clause Adjective, belonging to the noun, *books*, of the clause, *to whom* we sent the books.

10. *Happier* days may be in store for us, but none *more* profitable can be expected.

*General Analysis.* Logically, *happier*, is a subordinate idea, having a natural relation to the actor, *days*; rhetorically, *happier* is a word adjunct of the subject, *days*; THEREFORE, grammatically, *happier* is a descriptive common Adjective. It is in the comparative degree, and is compared; *Positive*, HAPPY; *Comp.*, HAPPIER (Here!); MORE HAPPY, LESS HAPPY; *Sup.*, HAPPIEST, MOST HAPPY, LEAST HAPPY.

11. Our best thoughts should afford us supreme delight

## LOGICAL ANALYSIS.

## ANALYSES OF THE ADJECTIVE.

**Logically**, — is a subordinate idea, having { a Natural { relation to the { Actor, —  
 { an Artificial { Receiver, —  
 { an Incidental { Subordinate Idea. —

## RHETORICAL ANALYSIS.

**Rhetorically**, — is used as an adjunct of the { Subject { expressed { related by { its Position { Quantity  
 { First Object { understood { and shows { an Apos., or { Quality  
 { Second Object { its Meaning { Hyphen { Manner  
 { Adjunct { its Meaning { its Meaning { Order, etc.

## GRAMMATICAL ANALYSIS.

**Grammatically**, — is a {

{ Descriptive { Proper {  
 { Designative { Common {

Adjective

of

{ Quantity { Definite {  
 { Quality { Indefinite {  
 { Manner { showing the {  
 { Time, etc. { Sing. {  
 { (Christian) { Plu. {

{ it is in the {

{ Positive { Degree.  
 { Comparative {  
 { Superlative {

{ showing the { Sing. N., Plu. N. { of its  
 { Nom. C., Obj. C. { noun.  
 { Possessive Case {

{ it is in the { Positive { Degree  
 { Compa. { Super. {

{ Definitely {  
 { Demonstratively {  
 { Relatively {  
 { Interrogatively {  
 { Distributively {

used {

{ Singular; Nominative, —; Objective, —; Possessive, —. (Here!)

{ Plural; " " " (Here!)

{ Declined {  
 { not Declined {

{ Compared; Positive, —; Comparative, —; Superlative, —. (Here!) Rule.

{ Not Compared.

## IV. Verbs.

The science of the Verb includes ; *first*, the Definitions and Special Name of the Verb ; *second*, the Classifications ; *third*, the Attributes or Properties, and the means of knowing them ; *fourth*, the Conjugation ; and *fifth*, the Syntax of the Verb.

*First, The DEFINITIONS.*

1. A VERB is a word, or a phrase which, in a sentence, has the use or office of a predicate or affirmer.

LITERAL DEFINITION. The word, *verb*, means *speech, sound, action*.

1. Thy word *created*<sup>24</sup> all, and *doth create* ;<sup>P 24</sup>  
 Thy splendor *fills*<sup>24</sup> all space with rays divine ;  
 Thou *art*,<sup>24</sup> and *wert*,<sup>24</sup> and *shalt be* !<sup>P 24</sup>

*Grammatical Analysis.* *Created* is a *verb* ; because, in this sentence, it is used as a predicate or affirmer. The numbers, 2, 4, show that *created* is a predicate, and *therefore* a *Verb*.

*Special Name of the Verb.*

2. The SPECIAL NAME of the Verb is the simplest form of the predicate and the relator, TO, as they are used in a first object clause connected by its form.

1. Teach men to obey the laws.

*Parsing.* *Obey* is a *Verb* ; because, in this sentence, it has the use or office of an affirmer. It is the affirmer of the subject noun, *men*, and is related to the subject by the relator, *to* ; the clause being joined to another clause by its form. Taken with the relator, *to*, it forms the *special name*, *To Obey*, of the Verb.

*Second, CLASSIFICATIONS OF VERBS.*

3. Verbs are classified according to their *formation*, *transition*, and *regularity*.



4. According to *formation*, Verbs are Word, and Phrase Verbs.

5. A WORD Verb is a word predicate.

1. I *came*, I *saw*, I *conquered*.

*Grammatical Analysis.* *Came* is a word Verb; from the Verb, *to come*. It is a *word* verb, because it is a word predicate.

6. A PHRASE Verb is a phrase predicate; of which the principal predicate is the *Principal* Verb, and the auxiliary predicates are the *Auxiliary* Verbs.

2. Thou shalt *be*.<sup>P 24</sup> Thou shalt *be conquering*<sup>P 24</sup> the nations. The nations *shall be conquered*<sup>P 24</sup> by thee.

*Parsing.* *Shalt be* is a phrase Verb, of which *be* is the *principal* and *shalt* is its *auxiliary*. It is a phrase Verb, because it is a phrase predicate.

3. Will I have read the book? Will I have been reading the book? Will the book have been read by me?

NOTE I. Word Verbs are sometimes called *Simple* Verbs, and *Phrase* Verbs are called *Compound*. *Auxiliary* Verbs are sometimes called *Helping* Verbs; because, they are used to help or assist in showing certain attributes or properties of the Verb.

7. When used as Verbs, *do*, *be*, *have*, and *will* may be Principal, or they may be Auxiliary Verbs; while, *may*, *can*, *must*, and *shall* are always Auxiliary Verbs.

4. I *do do* this work. Thou dost do this work. He does do this work. She doeth this work. I am doing this work. This work is done by me. How do you do your work? How do you do?

*Parsing.* *Do do* is a phrase Verb; of which, the latter *do* is the *principal* Verb; while, the former is its *auxiliary* Verb.

5. I *will* that thou shalt go to-morrow. He will come to thee.

6. He may go, but he can stay if he choose. He must choose; if he do not, he shall go.

8. The different forms of a Verb are divided into two kinds; called, the *Principal*, and the *Derivative* Parts of the Verb.

*The Principal Parts of the Verb.*

9. The *Principal* Parts of a Verb are four in number, and are generally known as; *The Verb-Root* or *The First Principal Part*, the *Second*, the *Third*, and the *Fourth Principal Parts* of the Verb.

NOTE II. They are called *Principal* Parts, because by their aid, together with that of a few Rules, the remaining or derivative Parts of the Verb may be formed very easily.

*The Verb Root or The First Principal Part*

10. *The VERB-ROOT or THE FIRST PRINCIPAL PART of the Verb is the part which is used in forming the Special Name of the Verb.*

7. We desired the children to *obey* their parents. We saw the wild horses [to] run.

*Obey* is the *verb-root* or the *first principal part* of the Verb, *to obey*. The relator, *to*, is its *sign*.

*Run* is the *verb-root* or the *first principal part* of the Verb, *to run*. Its *sign*, [to], is understood.

*The Second, and the Fourth Principal Parts.*

11. *The SECOND, and the FOURTH PRINCIPAL PARTS are those forms of the verb, which, generally, are made by suffixing ED to the verb-root.*

To this definition, there are some exceptions.

8. The children *obeyed* their parents. The children have *obeyed* their parents.

*Obeyed* is the *second*, and also, the *fourth principal part* of the Verb, *to obey*. It is formed by suffixing *ed* to the Verb-Root, *obey*.

**FIRST SPECIAL PRINCIPLE.** *A vowel, at the end of a verb-root, is dropped before suffixing ED.*

9. I loved thy law. I have loved thy law. We desired them to eat the food. We had desired them to eat the food.

*Loved* is the *second*, and also, the *fourth principal part* of the Verb, to *love*. It is formed by dropping the final vowel, *e*, and suffixing *ed*. Thus, *love-ed* becomes *loved*.

**SECOND SPECIAL PRINCIPLE.** *Y, ending a verb-root, is sometimes changed into I, and the vowel of the suffix is dropped; and, in a few other instances, the E of the suffix is dropped.*

10. I laid the money, which I paid, on the counter, as I said.

*Laid* is the *second*, and also, the *fourth principal part* of the Verb, to *lay*. It is formed by changing *y* final to *i*, and dropping the *e* of the suffix, *ed*. Thus, *lay-ed* becomes *lai-ed*, which becomes *laid*. There is no good cause for this change. These three Verbs would be improved, if they were written, *layed*, *payed*, *sayed*, as they were written formerly, and as other Verbs, ending in *y*, now are; as, *stay*, *stayed*.

**EXCEPTIONS.**—In the English, about 160 Verbs are found, which do not form their Second and Fourth Principal Parts by suffixing *ed* to the Verb-Root. This number is gradually becoming less.

11. I gave you this book. The dog ran down the hill.

*Gave* is the Second Principal Part of the Verb, to *give*. It is formed by a root modification of the Verb-Root, by which *give* becomes *gave*.

**12.** *The THIRD PRINCIPAL PART of the Verb is formed by suffixing ING to the verb-root.*

12. The boy, *being* in school, was *studying* his lessons.

*Being* is the *third principal part* of the Verb, to *be*. It is formed by suffixing *ing* to the Verb-Root, *be*.

**13.** The DERIVATIVE Parts of the Verb are those which are formed from the principal parts, according to certain Rules.

NOTE III. The Derivative Parts of a Verb are sometimes called the *Secondary* Parts of a Verb. The formation of the Derivative Parts of the Verb is shown under the Means of Knowing the Attributes or Properties of the Verb, and in the Conjugation of the Verb.

**14.** According to *transition*, Verbs are *Transitive*, and *Intransitive*.

### *Transitive Verbs.*

**15.** A TRANSITIVE Verb expresses an action requiring a receiver; or, is a verb used in a sentence expressing a thought of three parts.

1. We *heard* the children *singing* their song.

*Grammatical Analysis.* *Heard* is a *transitive* word Verb, from the Verb, *to hear*. It is a remarkable Verb, because the *e* of the suffix, *ed*, is dropped in the formation of the second and fourth principal parts; in which, *heard* becomes *heard*. *Heard* is *transitive*, because it names an action requiring a receiver; or, because it is used in a sentence expressing a thought of three parts.

*Singing* is a *transitive* Verb, from the Verb, *to sing*.

2. *Will* the lady *sing* a song? The lady *will sing* a song. The lady *will sing*.

3. *Was* your lesson well *recited*? My lesson *was recited* very well.

*Parsing.* *Was recited* is a *transitive* phrase Verb, from the Verb, *to recite*. Its principal parts are, *to recite*, *I recited*, *reciting*, *recited*.

4. How do you do? You do do how? How are you? You are how?

5. That man *is supposed* to have discovered a new principle. They suppose that he has discovered a new principle.

*Parsing.* *Is supposed* is a *transitive* phrase Verb. It is *transitive*, because its action requires a receiver, which is here the dependent thought, *man to have discovered a new principle*.



6. They thought that he was insane. He was thought to be insane.

### *Intransitive Verbs.*

**16.** An INTRANSITIVE Verb expresses an action not requiring a receiver ; or, is a verb used in a sentence expressing a thought of two parts.

7. Thou *art*, and *wert*, and *shalt* be.

*Parsing.* *Art* is an *intransitive* word Verb, from the Verb, *to be*. *Art* is *intransitive*, because it expresses an action not requiring a receiver ; or, is in a sentence expressing a thought of two parts.

8. Some persons *were walking*, some *were standing*, and others *were sitting*.

*Parsing.* *Were walking* is an *intransitive* phrase Verb, from the Verb, *to walk*. It is *intransitive*, because, etc.

NOTE I. It has been suggested that Intransitive Verbs might, with propriety, be called *Complete* Verbs ; because, they express the entire effects ; or, because, they do not require a receiver. Transitive Verbs, with equal propriety, might be called *Incomplete* Verbs ; because, they express incomplete effects ; or, because, they do require a receiver.

9. The birds were flying in the air, and the boy was flying his kite in the air.

*Parsing.* *Were flying* is an *intransitive* or *complete* phrase Verb. It is an *intransitive* or *complete* Verb, because its action does not require a receiver in order to complete the effect.

*Was flying* is a *transitive* or *incomplete* phrase Verb ; because, its action does require a receiver in order to complete the effect. (See Chap. I., *Cause and Effect*.)

NOTE II. Some Verbs are *naturally* Transitive, because they always express actions requiring a receiver ; as,

10. Animals *eat*, and *drink*. Men *love*, and *hate*.

NOTE III. Some Verbs are *naturally* Intransitive, because they always express actions which do not require a receiver ; as,

11. Animals *exist*. Brutes *are* animals. Men *sit*.

NOTE IV. Some Verbs are *variable* in Transition, because they sometimes express actions which have no receiver, and, at other times, express actions which do have a receiver.

12. The boy *is running* through the field. The soldiers *are running* bullets in their moulds.

In this example, *is running* means *to move swiftly*, and is intransitive; while *are running* means *to cast, to pour*, and hence, is transitive.

NOTE V. Some Verbs are *specially* Transitive, because they require that the name of the receiver shall include the root of the Verb; as,

13. She *sleeps* the sleep of death. I *dreamed* a dream.

*Sleeps* is *specially* transitive; because its action admits no receiver, except the idea, *sleep*.

14. It was thought that this story was told to Herodotus by the Egyptians.

15. The boy asserted that he gave the book to his brother, who was to carry it home.

17. According to *regularity* in the *formation of their second and fourth principal parts*, Verbs are divided into *Regular*, and *Irregular* Verbs.

#### *Regular Verbs.*

18. A REGULAR Verb is one whose second and fourth principal parts are formed by suffixing ED to the verb-root or first principal part.

NOTE I. A subsequent contraction should not be held as sufficient cause for calling the Verb *Irregular*; since, this would make all such Verbs as *love, hate, flee, hear, lay, shoe*, etc., *Irregular* Verbs. Again, if such verbs as *love, hate*, etc., are *Regular*, surely *hear* ought to be so; also, *lay, pay, say*, etc. Hence, we have not placed them in the List of *Irregular* Verbs. That is, a Verb should be called a *Regular* Verb, if its second and fourth principal parts be formed by suffixing *ed*, no matter how many *subsequent* contractions be made.

1. He ordered the guard to *watch* the prisoners. The guard *watched* the prisoners. The guard was *watching* the prisoners. The prisoners were *watched* by the guard.

*Grammatical Analysis or Parsing.* Watch is a regular transitive word Verb. It is regular, because its second and fourth principal parts, *watch, watched*, are formed by suffixing *ed* to its verb-root, *watch*.

**19.** Regular Verbs are divided into four kinds or classes; namely, *Uncontracted*; *Contracted*, *Modified*, and *Contracted and Modified*.

**20.** Regular Verbs, UNCONTRACTED, are those in which no change is caused by suffixing *ED*.

2. I directed him to bond the goods and he proceeded to obey me, but I did not stay until he had finished it.

*Directed* is a Regular uncontracted Verb; because, it is formed by simply suffixing *ed* to the verb-root, *direct*.

**21.** Regular Verbs, CONTRACTED, are those in which one or more vowels are dropped, when *ED* is suffixed.

3. I hate to abridge any one's chance to hear beautiful music.

*Hate* is a Regular contracted Verb; because, the vowel, *e*, at the end of the root, *hate*, is dropped, before the suffix, *ed*.

4. The people unshod, fled through the deep snow.

*Shod* is a Regular contracted Verb; because, *shoe-ed* becomes *sho-ed*, and *sho-ed* becomes *shod*; *flee-ed* becomes *fle-ed*, which becomes *fled*.

**22.** Regular Verbs, MODIFIED, are those in which one or more letters are changed, when *ED* is suffixed.

5. The pupil cried, because he had no time to study his lessons.

*Cried* is a Regular modified Verb; because, *cry-ed* is changed to *cried*.

**23.** Regular Verbs, CONTRACTED AND MODIFIED, are those in which one or more vowels are dropped and letters changed, when *ED* is suffixed.

6. I said that I laid down the money to pay the bill.

*Said* is a Regular contracted and modified Verb; because, *say-ed* becomes *sai-ed* = *said*.

## EXAMPLES OF REGULAR VERBS.

VERB-ROOT.			
<i>First Prin. Part.</i>	<i>Second Principal Part.</i>	<i>Third Prin. Part.</i>	<i>Fourth Prin. Part.</i>
To ask	I asked	asking	asked
Abridge .	abridged	abridging	abridged
Bond	bonded	bonding	bonded
Credit	credited	crediting	credited
Cry	cried	crying	cried
Debit	debited	debiting	debited
Enter	entered	entering	entered
Flee	fled	fleeing	fled
Hear	heard	hearing	heard
Hate	hated	hating	hated
Love	loved	loving	loved
Lay	laid	laying	laid
Mourn	mourned	mourning	mourned
Obey	obeyed	obeying	obeyed
Play	played	playing	played
Pay	paid	paying	paid
Provide	provided	providing	provided
Sail	sailed	sailing	sailed
Say	said	saying	said
Stay .	stayed	staying	stayed
Shoe	shod	shoeing	shod
Study	studied	studying	studied
Walk	walked	walking	walked

*Irregular Verbs.*

24. An *IRREGULAR Verb* is one whose second and fourth principal parts are not formed by suffixing *ED* to the verb-root or first principal part.

7. He desires me to *be* still. I was still.

*Parsing.* *Be* is an *irregular*, intransitive, word Verb, from the Verb, *to be*. Its principal parts are; —. It is *irregular*, because it does not form its second and fourth principal parts by suffixing *ed* to the first principal part or verb-root.

NOTE II. The principal parts of an Irregular Verb must be learned from the List of Irregular Verbs, which cannot be studied too carefully nor learned too thoroughly.

At the beginning of the present century, this List contained over



200 Verbs. It has been made less by the common and common sense tendency of giving Regular forms to Verbs which have long been used as Irregular—a tendency which should be encouraged, because, the proper use of the Irregular Verbs of the English, or of any other language, is one of the most difficult parts in the study of that language.

LIST OF IRREGULAR VERBS.

First Prin. Part. Second Prin. Part. Third Prin. Part. Fourth Prin. Part

<i>To abide</i>	<i>I abode, or abided</i>	<i>abiding</i>	<i>abode.</i>
Arise	arose	arising	arisen.
Be	was	being	been.
Bear	bore, or bare	bearing	borne, or born.
Beat	beat	beating	beaten, or beat.
Begin	began	beginning	begun.
Bend	bent, or bended	bending	bent, or bended.
Bereave	bereaved, bereft	bereaving	bereaved, bereft.
Beseech	besought	beseeching	besought.
Bid	bid, or bade	bidding	bidden, or bid.
Bind	bound	binding	bound.
Bite	bit	biting	bitten, or bit.
Bleed	bled	bleeding	bled.
Blow	blew	blowing	blown.
Break	broke	breaking	broken.
Breed	bred	breeding	bred.
Bring	brought	bringing	brought.
Build	built, or builded	building	built, or builded.
Burst	burst	bursting	burst.
Buy	bought	buying	bought.
Cast	cast	casting	cast.
Catch	caught, catched	catching	caught, catched.
Chide	chid	chiding	chidden, or chid.
Choose	chose	choosing	chosen.
Cleave	cleft, or clove	cleaving	cleft, or cloven.
Cling	clung	clinging	clung.
Clothe	clothed, or clad	clothing	clothed, or clad.
Come	came	coming	come.
Cost	cost	costing	cost.
Crow	crowed, or crew	crowing	crowed.
Creep	crept	creeping	crept.
Cut	cut	cutting	cut.
Dare	dared, or durst	daring	dared.
Deal	dealt, or dealed	dealing	dealt, or dealed.
Dig	digged, or dug	digging	digged, or dug.
Do	did	doing	done.
Draw	drew	drawing	drawn.
Dream	dreamed, dreamt	dreaming	dreamed, dreamt.
Drive	drove	driving	driven.
Drink	drank	drinking	drunk.
Dwell	dwelt, dwelled	dwelling	dwelt, dwelled.
Eat	ate, or eat	eating	eaten.

*First Prin. Part. Second Prin. Part. Third Prin. Part. Fourth Prin. Part.*

To fall	I fell	falling	fallen.
Feed	fed	feeding	fed.
Feel	felt	feeling	felt.
Fight	fought	fighting	fought.
Find	found	finding	found.
Fling	flung	flinging	flung.
Fly	flew	flying	flown.
Forsake	forsook	forsaking	forsaken.
Freeze	froze	freezing	frozen.
Get	got	getting	got, or gotten.
Gild	gilded, or gilt	gilding	gilded, or gilt.
Gird	girded, or girt	girding	girded, or girt.
Give	gave	giving	given.
Go	went	going	gone.
Grave	graved	graving	graved, or graven.
Grind	ground	grinding	ground.
Grow	grew	growing	grown.
Hang	hanged, or hung	hanging	hanged, or hung.
Have	had	having	had.
Heave	heaved, or hove	heaving	heaved, or hoven.
Hew	hewed	hewing	hewed, or hewn.
Hide	hid	hiding	hidden, or hid.
Hit	hit	hitting	hit.
Hold	held	holding	held.
Hurt	hurt	hurting	hurt.
Keep	kept	keeping	kept.
Kneel	kneeled, or knelt	kneeling	kneeled, or knelt.
Knit	knit, or knitted	knitting	knit, or knitted.
Know	knew	knowing	known.
Lade	laded	lading	laden, or laded.
Lean	leaned, or leant	leaning	leaned, or leant.
Lead	led	leading	led.
Leave	left	leaving	left.
Lend	lent	lending	lent.
Let	let	letting	let.
Lie	lay	lying	lain.
Light	lighted, or lit	lighting	lighted, or lit.
Lose	lost	losing	lost.
Make	made	making	made.
Mean	meant	meaning	meant.
Meet	met	meeting	met.
Mow	mowed	mowing	mowed, or mown.
Put	put	putting	put.
Quit	quitted, or quit	quitting	quitted, or quit.
Read	read	reading	read.
Reave	reft, or reaved	reaving	reft, or reaved.
Rend	rent	rending	rent.
Rid	rid	ridding	rid.

<i>First Prin. Part.</i>	<i>Second Prin. Part.</i>	<i>Third Prin. Part.</i>	<i>Fourth Prin. Part.</i>
To ride	I rode	riding	ridden, or rode.
Ring	rung, or rang	ringing	rung.
Rise	rose	rising	risen.
Rive	rived	riving	riven, or rived.
Run	ran	running	run.
Saw	sawed	sawing	sawed, or sawn
See	saw	seeing	seen.
Seek	sought	seeking	sought.
Seethe	seethed, or sod	seething	seethed, sodden.
Sell	sold	selling	sold.
Send	sent	sending	sent.
Set	set	setting	set.
Shake	shook	shaking	shaken.
Shave	shaved	shaving	shaved, or shaven.
Shear	sheared	shearing	sheared, or shorn.
Shed	shed	shedding	shed.
Shine	shone, or shined	shining	shone.
Show	showed	showing	showed, or shown.
Shoot	shot	shooting	shot.
Shut	shut	shutting	shut.
Shred	shred	shredding	shred.
Shrink	shrank, or shrank	shrinking	shrunk.
Sing	sung, or sang	singing	sung.
Sink	sunk, or sank	sinking	sunk.
Sit	sat	sitting	sat.
Slay	slew	slaying	slain.
Sleep	slept	sleeping	slept.
Slide	slid	sliding	slidden, or slid.
Sling	slung	slinging	slung.
Slink	slunk	slinking	slunk.
Slit	slit, or slitted	slitting	slit, or slitted.
Smite	smote	smiting	smitten, or smit
Sow	sowed	sowing	sowed, or sown.
Speak	spoke	speaking	spoken.
Speed	sped	speeding	sped.
Spend	spent	spending	spent.
Spill	spilt, or spilled.	spilling	spilt, or spilled.
Spin	spun	spinning	spun.
Spit	spit, or spat	spitting	spit.
Split	split.	splitting	split.
Spread	spread	spreading	spread.
Spring	sprung, sprang	springing	sprung.
Stand	stood	standing	stood.
Steal	stole	stealing	stolen.
Stick	stuck	sticking	stuck.
Sting	stung	stinging	stung.
Stride	strode, or strid	striding	stridden.
Strike	struck	striking	struck.
String	strung	stringing	strung.
Strive	strove	striving	striven

*First Prin. Part. Second Prin. Part. Third Prin. Part. Fourth Prin. Part.*

To strow	I strowed	strowing	strowed, strown.
Swear	swore	swearing	sworn.
Sweat	sweated, sweat	sweating	sweated, or sweat.
Sweep	swept	sweeping	swept.
Swell	swelled	swelling	swelled, swollen.
Swim	swum, or swam	swimming	swum.
Swing	swung	swinging	swung.
Take	took	taking	taken.
Teach	taught	teaching	taught.
Tear	tore	tearing	torn.
Tell	told	telling	told.
Think	thought	thinking	thought.
Thrive	thrived, throve	thriving	thrived, thriven.
Throw	threw, throwed	throwing	thrown.
Thrust	thrust	thrusting	thrust.
Tread	trod	treading	trodden, or trod.
Wake	waked, or woke	waking	waked.
Wax	waxed	waxing	waxen.
Wear	wore	wearing	worn.
Weave	weaved, or wove	weaving	weaved, or woven.
Weep	wept	weeping	wept.
Win	won	winning	won.
Wind	wound	winding	wound.
Wont	wonted, or wont	wonting	wonted, or wont.
Work	worked, wrought	working	worked, wrought.
Wring	wrung	wringing	wrung.
Write	wrote	writing	written.

NOTE III. The larger portion of the Verbs now in the List might very easily be changed to Regular forms, as euphonious as the Irregular forms. As:—

To draw, I *drawed*, *drawing*, *drawed*, instead of the Irregular forms, to draw, I *drew*, *drawing*, *drawn*.

When a Verb is redundant in form, students should be encouraged to use its Regular forms only; at the same time, they should be made acquainted with its Irregular forms, which they would soon learn to recognize as Archaisms or obsolete forms. This practice would greatly reduce the List of Irregular Verbs, and at the same time, simplify the use of these Verbs.

*Third, The Attributes or Properties of Verbs, and the Means of Knowing them.*

25. Verbs have four Attributes or Properties; namely, Voice, Person and Number, Mode, and Tense.



VOICE.

**26.** VOICE is a logical attribute, which the verb derives from the logical character of its subject noun.

**27.** Verbs have two Voices; the *Active*, and the *Passive*.

*Active Voice.*

**28.** The *ACTIVE Voice* is attributed to a verb, whose *subject noun* names an actor or first primary idea.

1. As the spangles in the sunny rays  
*Shine* around the silver snow, the pageantry  
 Of heaven's bright army *glitters* in thy praise.

*Parsing.* *Shine* is an irregular, intransitive, simple Verb, from the Verb, *to shine*; its principal parts are; *to shine, spangles shone, shining, shone*. It has the logical attribute, *active Voice*; because, its subject noun, *spangles*, names the actor or first primary idea.

2. *Has it been*, is it now, and will it again be? It has been, it is now, and will be again.

3. If I do go, will he stay until I come back? If thou dost go, he will stay until thou comest back.

4. Thy chains, the unmeasured universe *surround*.

*Parsing.* *Surround* is a — Verb; from the Verb, *to surround*; its prin. parts are; —. It has the logical attribute, *active Voice*; because, its subject noun, *chains*, etc. —

5. We *saw* them *run*.

*Parsing.* *Run* [to run] is a — Verb; from the Verb, *to run*; its prin. parts are; —. It has the *active Voice*; because, its subject noun, which is personated by *them*, names the actor.

6. The teacher desired the students to *study* their lessons. The teacher desired them to *study*.

*Parsing.* *Study* is a — Verb; from the Verb, *to study*; its prin. parts are; —. It has the *active* Voice, because, etc.

7. Saturn is said to *have come* into Italy.

*Parsing.* *Have come* is an irregular, intransitive, phrase Verb; from the Verb, *to come*; its prin. parts are; —. It has the logical attribute, *active* Voice; because its subject noun, *Saturn*, is, etc.

8. "Love thy neighbor as thyself" *has* the highest authority; because, it is a Divine precept.

*Parsing.* *Has* is an irregular, intransitive, simple Verb; from the Verb, *to have*; its prin. parts are; —. It has the logical attribute, *active* Voice; because, its clause subject noun, *love thy neighbor as thyself*, is the actor or first primary idea.

### *Passive Voice.*

29. The PASSIVE Voice is attributed to a verb, whose subject noun names the receiver or third primary idea.

9. The unmeasured universe *is surrounded* by Thy chains.

*Parsing.* *Is surrounded* is a regular, transitive, compound Verb, from the Verb, *to surround*; its prin. parts are; —. It has the logical attribute, *passive* Voice; because, its subject noun, *universe*, names the receiver or third primary idea.

10. They *were seen* to run.

*Parsing.* *Were seen* [was seen] is a — Verb; from —; its prin. parts are; —. It has the logical attribute, *passive* Voice; because, its subject noun, *they* [them] *to run*, names the receiver or third primary idea. (See Chap. III., *Predicates*.)

11. "Dust thou art, to dust returnest" *was* not spoken of the soul.

*Parsing.* *Was spoken* is a — Verb; from —; its prin. parts are; —. It has the *passive* Voice; because, its clause subject noun, etc.

NOTE I. The Transitive are the only Verbs which can have the Passive Voice. Intransitive Verbs cannot have the Passive Voice. Hence, the absurdity of the expression, "Passive Verbs are Intransitive;" and also of the expression, "When a Transitive Verb is put into the Passive Voice, it becomes Intransitive."

NOTE II. Some Verbs, naturally transitive, are seldom used in the Passive Voice; as, *I have a hat*, whose passive form, *A hat is had by me*, is seldom used, although grammatically correct. For the Passive form of the Verb, *to have*, the Passive form of the Verbs, *to hold*, *to own*, is commonly used; as, *A hat is owned by me*. In a few instances, *to have* is used in sentences passively constructed; as, *Thy works are had in remembrance before me*. *The possession of the land is held by the guardians of the children*. *The guardians of the children have the possession of the land*.

NOTE III. In the Latin and Greek languages, some Verbs are found, which are always used in the *passive* forms or modifications, while their subject nouns are names of actors or first primary ideas. These are called *Deponent* Verbs.

*The MEANS of KNOWING the VOICES of Verbs.*

**30.** The Voice of a Verb may be known in *two* ways;—

*First.* By its *form* only. A Verb in any form, which is not periphrastic, is in the Active Voice.

12. I am. He is. They are.

The Verb, *am*, is in its simple form; hence, it is known to be in the *active* Voice.

13. I do think. He does think. They did think.

The Verb, *do think*, is in its emphatic form; hence, it is known to be in the *active* Voice.

*Second.* By the *principal Verb of a periphrastic form*. When the principal Verb of a periphrastic form ends in *ing*, or is the third principal part, the Verb is in the Active Voice; but, when the principal Verb is the fourth principal part, the Verb is in its Passive Voice.

14. The man *was driving* the horses. The girls *were dancing* in the hall.

The Verb, *was driving*, may be known to be in the Active Voice, because it is a periphrastic form, whose principal Verb, *driving*, is the third principal part of the Verb, *to drive*. It may also be known by the suffix, *ing*, of the verb-root, *drive*.

15. The horses were driven by the man. The parents *were obeyed* by their children.

The Verb, *were driven*, may be known to be in the Passive Voice, because it is periphrastic, and has *driven*, the fourth principal part of the Verb, *to drive*, as its principal Verb.

### *Person and Number of Verbs.*

31. PERSON and NUMBER are attributed to a verb, whose subject noun is in the nominative case. (See Suffix Pronouns.)

NOTE I. The idea seems to be that attributing the Person and Number of a subject to its Verb, limits the action of the Verb to the same relation to the narration, and to the same number of actions, as the relation and number of the individuals, belonging to the subject noun. Hence, when these attributes are attributed to the Verb, the Verb is said to be *Limited* by the Person and Number of its subject noun; but, when the Person and Number of the subject noun are not attributed to its Verb, the Verb is said to be *Unlimited* by the Person and Number of its subject noun.

### EXAMPLES.

1. *Am* I here? I *am* here. *Are* we here? We *are* here.

*Grammatical Analysis.* *Am* is an irregular intransitive simple Verb, from the Verb, *to be*; its prin. parts are; —. It is in the active voice, and has the rhetorical attributes, *first* Person and *singular* Number. *Am* is limited by the *first* Person and *singular* Number, because its subject noun, the name of the narrator personated by *I*, is in the nominative case and has these attributes.

2. *Do* I, John, *write* these things? I, John, *do write* these things.

3. *Are* the wild birds singing their native songs? The wild birds *are singing* their native songs.

4. *Art* thou here? Thou *art* here. *Are* ye here? Ye *are* here.

*Parsing.* *Art* is — Verb; from the Verb, —; its prin. parts are; —. It is in the active voice, and is limited by the *second* Person and the *singular* Number; because, its subject noun, the name of the narratee, personated by *thou*, is in the nominative case, and has the sec. per. and sing. number.



5. John *is* here, and Sarah *is* here, so that both persons *are* here.

*Is* has the attributes, active voice, *third* Person and the *singular* Number; because, its subject, *John*, etc.

NOTE II. When the subject nouns of a compound contracted sentence, joined by the connector *and*, are the only parts expressed, the Verb must be limited by the Plural Number.

6. John is studying, and James is studying, and Jane is studying, and Martha is studying. John, James, Jane, and Martha *are studying*.

*Are studying* has the active voice, third Person, and the *plural* number. *Are studying* is limited by the *plural* Number, although its own subject, *Martha*, is in the *singular*; because, it is the only verb expressed in a compound contracted sentence, whose clauses are joined by the connector, *and*.

7. Either John is standing, or James is standing. Either John or James *is standing*.

The last Verb, *is standing*, is limited by the third Person, and *singular* Number, according to the general condition on which Verbs take Person and Number. *Is standing* is not limited by the *plural* Number, like the Verb, *are standing*, because the clauses to which it belongs are not joined by the connector, *and*.

8. "The Wrecker's Daughter" *is* a fine musical composition.

The Verb, *is*, in this example, is limited by the third Person, and the *singular* Number, because its phrase subject noun, *The Wrecker's Daughter*, is in the nom. case, and has the third person and singular number.

9. For a person to err is human, but for a person to forgive is divine. For one to err is human, for one to forgive is divine. To err is human; to forgive, divine.

10. They *were known* to be the men by the officer.

The Verb, *were known*, is really the affirmer of the clause subject, *they* [them] *to be the men*, and therefore, should be limited by the person and number of its clause subject noun, which are the third person and the singular; but, instead of this, the Verb, *were known*, is limited by the *third* Person and the *plural* Number, as if it were really the affirmer of the subject noun, personated by *they*. This may be illustrated by comparing this passively constructed with its corresponding actively constructed sentence.

*Actively.* The officer knew them to be the men.

*Passively, real form.* Them to be the men was known by the officer.

*Passively, apparent form.* They were known to be the men by the officer.

11. They *were requested* by the invalid to give him some water.

*Actively.* The invalid requested them to give him some water.

*True Passive.* Them to give him some water, *was requested* by the invalid.

NOTE III. Since Person and Number are merely rhetorical attributes, and are attributed to a Verb when its subject noun is really in the Nominative Case, it follows, as a matter of course, that Person and Number are not to be attributed to a Verb whose subject noun is not in the Nominative Case. That is, Number and Person are not attributed to a Verb, whose subject noun is in the Objective, or in the Possessive Case.

12. He is said to *have come* into Italy.

The Verb, *have come*, is not limited by the person and number of its subject, which is personated by *he*, because this subject is apparently in the nominative, but really in the objective case.

13. Jane *heard* the birds [to] *sing*.

### *Comparative Parsing.*

*a. Heard* is limited; because, it takes Person and Number.

*b. Heard* takes person and number; because, its subject noun, *Jane*, has the Nominative Case.

*c. The* subject noun, *Jane*, has the *nominative case*; because, it is the subject of an independent clause.

*d. The* subject of an independent clause is put in the *nominative case*, to show that its clause is not to be taken with another, unless joined by a connector, or by a relative adjunct.

*a. Sing* (to sing) is *unlimited*; because, it takes neither Person nor Number.

*b. Sing* has neither person nor number; because, its subject noun, *birds*, has the Objective Case.

*c. The* subject noun, *birds*, has the *objective case*; because it is the subject of a clause dependent in form.

*d. The* subject noun of a dependent clause is put in the *objective Case*, to show that its clause is to be taken with another, without a connector, or a relative adjunct.

14. The teacher urged the boys to study their lessons.  
The teacher urged them to study.

*Parsing.* *Study* is a regular transitive, word Verb, —; from the Verb, —; its principal parts are; —. It has the active voice, and is not limited by Person and Number. *Study* does not have Person and Number, because its subject, *boys*, is in the objective case.

15. The rules required the people to *be building* houses.

*Be building* is not limited by Person and Number; because, its subject noun, *people*, is in the objective case.

16. For them to *behave* ill is discreditable to them. It is discreditable for them to *behave* ill.

17. I heard of him *being* in the city. I heard of his *being* in the city.

The Verb, *being*, is not limited by Person and Number; because, one of its subjects, personated by *him*, is in the objective case; and, because its other subject, personated by *his*, is in the possessive case. (See Nouns, *Cases of Subjects*.)

### *The MEANS of KNOWING the PERSON and NUMBER of Verbs.*

**32.** The Person and Number of a Verb may be known in *two* ways;—

*First.* By a *reference* to its subject noun in the Nominative case, which is the only means of knowing the Person and Number of an English verb, in the first person singular, or in any person of the plural, except the verb, *am*, in which *m* shows the first person.

18. I love. We love. Ye or you love. They love.

In this example, the only means for finding the Number and Person of the Verb, *love*, is by a *reference* to its subject. By referring, we find; *first*, that each subject is in the nominative case, and hence that Number and Person must be attributed to its Verb. *Second*, by finding the Person and Number of the subject, we find what Person and Number are to be attributed to its Verb.

If, by reference, we find the subject in the possessive or in the objective case, we know that neither Person nor number is to be attributed to the Verb.

*Second.* By a *suffix* pronoun. In the verb, *am*, and perhaps in a few others, the suffix pronoun, *m*, shows the first

person. (See Suffix Pronouns.) The second person of the singular number may be known by one of the suffixes, *est*, *st*, or *t*, attached either to the principal Verb, or one of its auxiliaries; while the third person of the singular number may generally be known by one of the suffixes, *es*, or *s*, *eth* or *th*, attached either to the principal Verb or one of its auxiliaries.

19. Thou *doest* well. Thou *dost* do well. Thou *didst* well. Thou *didst* love thy neighbor. Thou *art* here. Thou *art* reading.

The Verb, *doest*, may be known to have the Third Person, and Singular Number by observing the modification of the Verb, *do*, caused by the suffix, *est*.

20. He *does* well. He *does* do well. He *labors*. He *does* labor.

The Verb, *does*, may be known to have the Third Person and Singular Number by its suffix, *es*.

NOTE I. The terminations, *est*, and *st*, in the Second Person Singular, and *eth* in the Third, are used in the Bible, and in solemn address. They are also used by the poets, and by the *Friends* or Quakers.

NOTE II. Many of these forms are contracted, sometimes with, and sometimes without the apostrophe; as,—

Mayest is contracted into	<i>may'st</i> , or <i>mayst</i> .
Mightest	" " <i>might'st</i> , or <i>mightst</i> .
Couldest	" " <i>could'st</i> , or <i>couldst</i> .

NOTE III. Some are permanent contractions; as, *canst*, *dost*, *didst*, *hast*, *hadst*, *wast*, *wert*, *doth*, *saith*, *hath*, *etc*.

NOTE IV. In familiar discourse, the *Friends* commonly use the Third Person Singular, instead of the Second; except in the Present and Perfect Tenses.

### MODES OF THE VERB.

**33.** *MODE is a logical attribute, which the Verb derives from the narrator's mood (feeling, passion, emotion), in regard to the thought narrated.*



NOTE I. The student may perceive that this definition of *Mode* does not include the Potential. For the reason of this omission, see *Potential Mode*.

**34.** In the English language, the Verb has *six* Modes; called, the *Infinitive*, the *Participial*, the *Indicative*, the *Imperative*, the *Potential*, and the *Subjunctive*; of which the Indicative, the Imperative, and the Potential are used both in simple and compound sentences; while, the Infinitive, the Participial, and the Subjunctive are used in compound sentences only.

NOTE II. Those who prefer to use the Interrogative Mode can define it as a *Mode used in asking questions*, striking from the definition of the Indicative Mode, that part which describes it as being used in asking questions.

### *Classification of Modes.*

**35.** Modes, according to the *limitation* of the Verb, by person [and number], are divided into *two* kinds; the *Unlimited* or *Infinite* Modes, and the *Limited* or *Finite* Modes.

**36.** *UNLIMITED* or *INFINITE* Modes are those in which person [and number] are not attributed to the verb; or, are those verbs which do not take suffix pronouns. They are the *Infinitive*, and the *Participial* Modes.

NOTE I. In all languages, the Indicative, the Imperative, the Potential, and the Subjunctive are Limited or Finite, while the Infinitive and the Participial are Unlimited or Infinite Modes.

NOTE II. The impression that *Person* and *Number* are necessary to the limitation of a verb is probably erroneous. Originally, a verb showing the *person* of its subject was called a Limited or Finite verb; while, a verb not showing the person of its subject was called an Unlimited or Infinite verb. The attribute *Number* did not affect the limitation of a verb.

*Infinitive Mode.*

**37.** The INFINITIVE Mode is attributed to a verb not limited by person and number, and is used in historic or declarative dependent clauses.

## EXAMPLES.

1. He desired the boys to *be* quiet. He required the man to attend to the business.

*Grammatical Analysis.* *Be* is an irreg., intrans., simple Verb; from the Verb, *to be*; its prin. parts are; —. It has the act. voice, no person and number, *infinitive* Mode. It has the *infinitive* Mode, because it has neither person nor number and is used in a historic or declarative dependent clause.

*Attend* is a — Verb; from the Verb, —; its prin. parts are; —. It has the act. voice, unlimited by person and number, *infinitive* Mode. It has the *infinitive* Mode, because, etc.

2. He wished the students to *be studying* their lessons. He wished the lessons to *be studied* by the students.

*Parsing.* *Be studying* is a reg., trans., comp. Verb; from the Verb, —; its prin. parts are; —. It has the act. voice, unlimited by person and number. It has the logical attribute, *infinitive* Mode; because, it is without person and number, and is used in a historic or declarative sentence.

*Be studied* is in the passive voice, unlimited by person and number, and in the *infinitive* Mode; etc.

3. The girls ought to *take* exercise in the open air. Exercise ought to be taken in the open air by the girls.

*Take* is in the *infinitive* Mode; because, it is unlimited by person and number, and is used in a historic or declarative sentence. *Take* is without person and number, because its subject noun, *girls*, understood, is in the objective case. The subject noun, *girls*, is in the objective case, because it is the subject of a first object clause, joined to another by its form.

NOTE I. The student must bear in mind that the person and number of a Verb are rhetorical attributes, given to the Verb, when its subject noun is really in the nominative case; and, that they are not to be given to the Verb, when its subject noun is not in the nominative case; or, when the subject noun is in the objective, or in the possessive case.

4. I may [to] go to town. You can [to] read very well. The work must [to] be done immediately

5. Jane *heard* the birds [to] sing.

*Comparative Parsing.*

a. The Verb, *heard*, is limited by person and number; because, its subject noun, *Jane*, is in the nominative case.

b. *Heard* is in the *Indicative* Mode; because, it is limited by person and number, and is used in a historic or declarative sentence.

a. The Verb *sing*, is not limited by person and number; because, its subject noun, *birds*, is in the objective case.

b. *Sing* is in the *infinitive* Mode; because, it is not limited by person and number, and is used in a historic or declarative sentence.

6. The horses were seen to run by the man. They were seen to run by the man.

*Parsing.* *To run* is — Verb; act. voice, not limited by per. and num., *infinitive* Mode. It has the *infinitive*, because it is used in a historic clause, and is not limited. It is not limited, because, its subject, *horses* [them], is *really* in the objective case. Its subject, *horses* [them], is *really* in the objective; because, it is the subject of a dependent clause, connected by its form. Its subject, *horses* [them], is *apparently* in the nominative [horses, they], to show that the whole sentence is not joined to another sentence.

7. To do good is to be happy.

*Parsing.* *Do* is a Verb; because, it is a predicate of a vague or general subject, to which its relation is shown by the relator, *to*. It is an irregular, transitive, simple verb. Its attributes are active voice, *infinitive* Mode.

8. He urged the boys to be washed and to be dressed in good season.

*Participial Mode.*

**38.** The PARTICIPIAL Mode is attributed to a verb, which is unlimited by person and number, and is used in periphrastic forms of compound verbs, and in adjunct and second object clauses.

1. *Periphrastic Forms of the Verb.* Is he *doing* the work? He is *doing* the work. Is the work *done* by him? The work is *done* by him.

*Grammatical Analysis.* *Doing* is an irreg., trans., word Verb; from the Verb, *to do*; its prin. parts are; —. It has the attributes, active —, without person and number, *participial* Mode. It has the logical attribute, *participial* Mode, because it seems to share with the Verb, *is*, in its subject noun, personated by *he*, which should be *him*.

The original of this seems to have been; *Him doing the work is*; hence, *He is doing the work* is similar to *He is said to have come*. *Done* has the passive voice, is not limited by person and number, *participial* Mode. It has the logical attribute, *participial* Mode, because it seems to share with the Verb, *is*, in its subject noun, *work*. *The work done by him is*.

2. *Adjunct Clause.* The boy, *being*<sup>24</sup> diligent, won the prize. The boy, on account of his *being*<sup>24</sup> diligent, won the prize.

*Being* has the *participial* Mode; because, it is without person and number, and is used in an adjunct clause. This clause limits the noun, *boy*, to which it is related by *of* and has its subject noun in the possessive or genitive case.

3. *Adjunct Clause.* I had no idea of his *reading*<sup>24</sup> so well.

The Verb, *reading*, has the logical attribute, *participial* Mode; because, it is without person and number, and is used in an adjunct clause, its subject being personated by *his*.

4. We perceived a noble ship, *buffeting* the waves. We perceived a noble ship, which noble ship was buffeting the waves.

5. We had heard of Henry *selling*<sup>24</sup> his farm.

*Parsing.* *Selling* is an irreg., intrans., word Verb; from the Verb, *to sell*; its prin. parts are; —; active voice, without person and number, and in the *participial* Mode. It has the logical attribute, *participial* Mode, because it is without person and number, and is in a second object or limiting clause.

NOTE I. The Participial Mode is used in Limiting clauses (See Obj. and Relator Adjunct) whose subject nouns are not in the nominative case; hence, the Participial Mode is an unlimited or infinite *conditional*, while the Subjunctive is a limited or finite conditional mode. (See Subjunctive Mode.)

### *Limited or Finite Modes.*

39. The LIMITED or FINITE Modes are those in which the verb is limited by person, [and number].

They are the *Indicative*, the *Imperative*, the *Potential*, and the *Subjunctive* Modes.



*Indicative Mode.*

**40.** The *INDICATIVE Mode* is attributed to a verb, which has person and number and is used in a historic or declarative, in an interrogative, in a responsive, or in an exclamative sentence.

EXAMPLES.

1. *Historic or Declarative.* The evil, that men do, *lives* after them; the good is oft *interred* with their bones.

*Grammatical Analysis.* *Do* is an irreg., trans., simp. Verb; from the Verb, *to do*; its prin. parts are; ——. Its attributes are act. voice, third, singular, *indicative Mode*. It has the logical attribute, *indicative Mode*, because it is limited by person and number, and is used in a historic or declarative sentence.

2. *Interrogative.* Where *is* that land where peddlers *go*?

*Parsing.* *Is* is a —— Verb; from ——; its prin. parts are; ——. It has the attributes, active, third, singular *indicative Mode*. It has the logical attribute, *indicative Mode*, because it takes person and number, and is used in an interrogative sentence.

Or, those who use an *interrogative Mode*, would give the attributes of the Verb, *is*; active, third, singular, *interrogative Mode*; etc.

3. *Responsive.* 'Tis Echo answers, "Really, I *do not know*."

4. *Exclamative.* How strange it *seems*! All now *is* calm where late wild terror *reigned*!

NOTE I. The student must observe that we have *two* historic or declarative Modes, the *Infinitive*, and the *Indicative*; and, that the distinction between them is this; the *Infinitive* is an *unlimited infinite* historic or declarative Mode, while the *Indicative* is a *limited or finite* historic or declarative Mode.

*Imperative Mode.*

**41.** The *IMPERATIVE Mode* is attributed to a verb used in commanding, entreating, permitting, etc.

## EXAMPLES.

1. *Commanding.* Throw down your arms, and *disperse*.

*Parsing.* Throw is a — Verb; from —; its prin. parts are; —. It has the *imperative* Mode; because, it is limited by person and number, and is used in a command.

2. *Entreating.* Give us this day our daily bread. Grant us thy favor.

3. *Permitting.* Enter, my lords, and take your rest.

4. *Apologizing.* Excuse me, sir.

5. *Exhorting.* Awake, and let your songs resound.

*Potential Mode.*

42. The *POTENTIAL Mode* is formed by taking a verb in the *Indicative*, with a Verb in the *Infinitive*, both verbs having, logically, the same subject. The *Indicative* part is one of the verbs, MAY, CAN, MUST, COULD, WOULD, SHOULD, used to express the duty, liberty, ability, or necessity of the act named or expressed by an *Infinitive* part.

NOTE I. From the definition, it is easily perceived that the *Potential Mode* is merely a convenient name for certain conditions, under which, a Verb in the *Indicative*, and a Verb in the *Infinitive*, may be taken together. These conditions are; *first*, the subject of the two Verbs must be the same, logically; while, grammatically, one is in the *Nominative*, and the other is in the *Objective* case; *second*, the first Verb must be in the *Indicative*, the second in the *Infinitive Mode*; *third*, the first Verb must express duty, liberty, ability, or necessity in regard to the performance of a certain act by the subject, this act itself being named by the second Verb; *fourth*, that the relator of the *Infinitive* must be understood. We perceive also, that by parsing one part as a Verb in the *Indicative*, and the other as a Verb in the *Infinitive*, the term, *Potential*, would not be required. The *Potential Mode* is unphilosophical; because, it is based on an arbitrary distinction among Verbs, according to which, the number of Modes might be indefinitely increased. The Conjugation of the English Verb would be greatly simplified by rejecting this Mode.

EXAMPLES.

1. *Liberty.* *May* the boy *study* his lessons? The boy may study his lessons. The boy may [to] study his lessons.

*Usual Parsing.* *May study* is a reg., trans., comp. Verb; from the Verb, —; its prin. parts are; —. Its attributes are, — voice, persons, — number, *potential* Mode. It has the potential Mode, because it is an Indicative, *may*, used with an Infinitive, *study*, both Verbs having, logically, the same subject, *boy*, expressed with the Indicative, and understood with the Infinitive.

*Better Mode of Parsing.* *May* is a defective Verb, never used except as an auxiliary; its prin. parts are wanting. Its attributes are, active, third, singular, *indicative* Mode. It has the *indicative* Mode, because it is used, etc.

*Study* is a — Verb; from the Verb, —; its prin. parts are; —. It has the attributes, active, no person, no number, *infinitive* Mode. It has the *infinitive* Mode, because it is used in a clause dependent in form which is interrogative, or, etc.

2. Might the boy study his lessons?

3. *Ability.* Can the boy study his lessons? The boy can [to] study his lessons.

4. Could the boy study his lessons? The boy could study his lessons.

5. *Duty.* Should the boy study his lessons? The boy should study his lessons.

6. *Necessity.* Must the boy study his lessons? The boy must study his lessons.

7. *Willingness.* Would the girl read the lesson? The girl would read the lesson.

NOTE II. The auxiliary Verbs, *may*, *can*, *must*, *might*, *could*, *would*, *should*, are called the *Sign* of the Potential Mode, That is, the Indicative part is called the *Sign* of the Potential Mode.

NOTE III. There are many instances of an Indicative followed by an Infinitive, both having, logically, the same subject, which grammarians do not put in the Potential Mode, simply because the relator, *to*, is expressed; as, John intends to go to town; in which *intends* is parsed as a Verb in the Indicative Mode, *go*, as a Verb in the Infinitive, referring to its subject noun, *John*, understood, to which it is related by *to*. The amplified form of this example is; John intends John to go to town, John intends himself to go to town.

*Subjunctive Mode.*

**43.** The *SUBJUNCTIVE Mode* is attributed to a verb used in a clause expressing a condition, or a supposition or hypothesis, and joined to another clause by a subordinate connector.

## EXAMPLES.

1. *Condition.* I shall not go to town if it *rain* to-day ; or, if it *rains* to-day.

*Parsing.* The Verb, *rain*, *rains*, has the attribute, *subjunctive Mode*; because, it is limited by person and number, and is used in a conditional clause which is joined to the affirmer, *shall go*, of another clause; by the subordinate connector, *if*.

2. *Supposition or Hypothesis.* The surface will be square, if its width *be* equal to its length.

3. If the fractional parts of a unit *be joined*, their sum is equivalent to the unit.

NOTE I. Either the Indicative or the Potential Mode must be attributed to the Verb of a subordinate clause, which is joined to its principal by a relative adjunct; but, the Subjunctive Mode must be attributed to the Verb of a subordinate clause joined to its principal by a subordinate connector.

4. The child sleeps while the mother *sings*.

The Verb, *sings*, has the *Indicative Mode*; because, it is the Verb of the subordinate clause, *while the mother sings*, which is joined to its principal, *the child sleeps*, by the relative adjunct, *while*.

5. The child sleeps if the mother *sing* ; or, if the mother *sings*.

The Verb, *sing*, *sings*, has the *subjunctive Mode*; because, it is the Verb of the subordinate clause, *the mother sing* or *sings*, joined to its principal clause, *the child sleeps*, by the subordinate connector, *if*.

NOTE II. The student must observe that, as we have *two Modes*, which are historic or declarative, so we have *two Modes*, which are used in adjunctive, and conditional or limiting clauses; namely, the



*Subjunctive*, and the *Participial*. The Subjunctive being a limited or a finite Mode, used in a clause joined by a subordinate connector to the predicate, or to an adjunct word of another clause, thus being an adjunctive clause, while, the Participial Mode is an *unlimited* or *infinite* Mode, used either in a second object or an adjunct clause.

6. Nay, they will not be convinced, although one rise from the dead.

7. Unless he remains quietly, he will be sent from the room.

8. He may leave the room if he can go out quietly.

9. He need not commence the work unless he can finish it to-day.

#### MEANS of KNOWING the MODES of Verbs.

**44.** The Modes of Verbs are known in *five* ways;—

*First.* By a *reference* to the mood (feeling, passion, emotion), belonging to the thought expressed by the sentence.

*Second.* By the *auxiliary* Verbs. *May, can, must, might, could, would, and should*, are used as auxiliaries in the Potential Mode only, and hence, are *signs* of the Potential Mode.

#### EXAMPLES.

1. I may read. I can read. I must read. I might read. I could read. I would read. I should read.

2. Thou mayest or mayst read. Thou canst read. Thou must read. Thou mightest or mightst read. Thou couldst or couldst read. Thou wouldest or wouldst read. Thou shouldst or shouldst read.

*Third.* By a *subordinate connector*. A subordinate connector shows that the Verb of its subordinate clause is in the Subjunctive Mode.

**NOTE I.** In the English language, when a Verb is in the Subjunctive, the second and third persons of the singular number are sometimes used without suffixes.

NOTE II. In the English, the Verb has no form or mode to show the Subjunctive Mode, except in its Ancient or Pure Subjunctive Form.

This Mode is shown by using a limiting connective before a sentence, whose Verb is in the Indicative, or in the Potential; so that, while the *four* Simple or Real, and also the Compound Mode, are shown by the form or construction of the Verbs themselves, the Subjunctive Mode is shown by the *character*, or *use* of the sentence, or even by the connective, since this indicates the character, or use of the sentence; hence, in English, we have *Subjunctive Sentences* instead of *Subjunctive Verbs*.

Whenever a Subjunctive is used in those languages, whose Verbs have distinct Subjunctive Forms, the connection of the sentence is always shown by a limiting connective, so that nothing is gained by having the Subjunctive Form of the Verb, since the use of the Verb may be known by the connective. In this respect, therefore, the English is the simpler, because it is less encumbered with useless forms.

3. If I *hear*. If thou *hear*. If he *hear*.

4. If I *heard*. If thou *heard*. If he *heard*.

5. If thou desire it, we will go. If he come, we must stay.  
If thou heard him, why didst thou not answer?

*Fourth.* By the *relator*, *to*. In the English language, the relation of a Verb in the Infinitive Mode to its own subject is always shown by the relator, *to*, either expressed or understood. (See Chap. III., *Relators*.) Hence, the relator, *to*, when used to show the relation of an affirmer to its own subject, is called "The *Sign* of the Infinitive Mode."

6. Did you ask me *to* bring the books to you? To strive is to thrive. For one to strive is for one to thrive.

*Fifth.* By a *suffix* modification. One form of the Verb in the Participial Mode is made by suffixing *ing* to the verb-root.

7. The ship, being [be-ing] ready, set sail.

## Tenses.

- **45.** TENSE is a logical attribute, which the verb derives from the relation between the time of the action or event narrated and the time of the narration or now.

NOTE I. The *time* of the narration is always supposed to be *now* or at the present time; while, the time of the event or action narrated may be the same as the time of narration, or the time of the action may be before the time of the narration, or it may be after the time of the narration; hence, that attribute or property of the Verb, by which the narrator shews the relation between the time of his narration, which is *now*, and the time of the event or action, is very properly called the *tense* or the *relation* between the times of *two* events or actions.

**46.** The English Verb has *six* Tenses; namely, the *Present*, the *Indefinite Past* or the *Imperfect*, the *First Definite Past* or the *Perfect*, the *Second Definite Past* or the *Pluperfect*, the *Indefinite Future* or the *First Future*, and the *Definite Future* or the *Second Future*.

NOTE II. Of the two modes of naming Tenses, given above, the *first* is based on the relation between the time of the action or event, and the time of its narration; the *second* is based on the completeness or the incompleteness of the action narrated.

NOTE III. For convenience, the Indefinite Past or the Imperfect Tense sometimes is called the *Past Tense*; and, for the same reason, the Indefinite Future or the First Future is called the *Future Tense*.

NOTE IV. The *number* of the Tenses, belonging to a Verb, will differ according to the different ways of distinguishing the relations between the *two* times, the one of narration, the other of action or event; hence, the difference between the number of Tenses belonging to the Verbs of different languages.

*Tense Forms.*

47. The Tenses of a Verb in the active voice have the *Simple*, the *Emphatic*, and the *Periphrastic* Forms; while, in the Passive voice, they have the *Periphrastic* Form only; hence, these are called *Tense Forms*. (See Chap. III., *Predicates*.)

*Simple Tense Forms.*

48. The *Simple* Forms of each Tense are made according to special Rules given under each Tense.

*Emphatic Tense Forms.*

49. The *Emphatic* Forms of each Tense may be made according to special Rules, or according to the following General Rule;—

RULE I. *The Emphatic Form of a Tense must be made by using the verb-root or first principal part as the principal verb, with the corresponding Mode and Tense of the verb, to DO, as its auxiliary.*

*Periphrastic Tense Forms.*

50. The *Periphrastic* Form of a Tense may be made according to special Rules, or according to the following General Rule;—

RULE II. *The Periphrastic Form of a Tense must be made by using the third principal part in the active voice, and the fourth principal part in the passive voice, as the principal verb, with the corresponding Mode and tense of the verb, to BE, as its auxiliary.*

*Classification of Tenses.*

51. CLASSIFICATIONS. Tenses are classified in two ways; first, according to their limitation; second, according to the time of the narration.



**52. First Classification.** According to their *limitation*, Tenses are divided into the *Indefinite*, and the *Definite* Tenses.

**53.** An *INDEFINITE Tense* is a tense which is not limited by a tense of the auxiliary verb, to HAVE.

**54.** The Indefinite Tenses are the *Present*, the *Indefinite Past* or the *Imperfect*, and the *Indefinite Future* or the *First Future*.

**55.** A *DEFINITE Tense* is a tense which is limited by a tense of the auxiliary verb, to HAVE.

**56.** The Definite Tenses are the *First Definite Past* or the *Perfect*, the *Second Definite Past* or the *Pluperfect*, and the *Definite Future* or the *Second Future*.

**57. Second Classification of Tenses.** According to the *time of the narration*, Tenses are divided into *three* kinds; called, the *Present*, the *Past*, and the *Future*.

#### *Present Tense.*

**58.** A *PRESENT Tense* is one in which the time of the event or action narrated occurs at the time of the narration.

#### *Past Tenses.*

**59.** A *PAST Tense* is one in which the time of the event or action occurred before the time of the narration.

**60.** The Past Tenses are the *Indefinite Past* or the *Imperfect*, the *First Definite Past* or the *Perfect Tense*, and the *Second Definite Past* or the *Pluperfect Tense*.

*Future Tenses.*

**61.** A *FUTURE Tense* is one in which the time of the event or action narrated will occur after the time of the narration.

**62.** The Future Tenses are the *Indefinite Future* or the *First Future*, and the *Definite, Second, or Perfect Future Tense*.

*Indefinite Tenses.**Present Tense.*

**63.** The *PRESENT Tense* is attributed to a verb when the time of the event or action narrated is the same as the time of the narration.

## EXAMPLES.

1. *Is he to be our guide?* He is to be our guide. [Him to be our guide, is.]

*Grammatical Analysis.* *Is* is an irregular, intransitive, simple Verb from the verb, to *be*; its principal parts are; to be, he was, being, been. Its attributes are; active —, third —, singular — indicative —, *present Tense*; Simple Interrogative. It is indefinite; because, it is not limited by a tense of the auxiliary verb, to *have*. It has the logical attribute, *present Tense*, because the time of the action or state of existence narrated is the same as the time of the narration.

*Be* is a — Verb; from the Verb, to *be*; its prin. parts are; to be, he was, being, been. It has the attributes, active —, no person, no number, infinite mode, *present Tense*. It is indefinite; because, etc. It has the logical attribute, *present Tense*, because, etc.

2. The boat, *being* ready, *may* now *be* loaded.

*Parsing.* *Being* is a — Verb; from the Verb, —; its prin. parts are; —. It has the attributes, active, without person and number, participial mode, *present Tense*.

3. *Rest* in peace. *Do rest* yourselves here. *Be seated* in this chair. Let me assist you, if I can do so.

**64.** The Present Tense is used in all the Modes, as follows;—

**65.** The *Present* Tense of the *Infinitive* Mode has the Simple and the Periphrastic Forms. Its Simple Form is the verb-root or first principal part of the Verb. Its Periphrastic Forms are made by using the third principal part in the Active, and the fourth principal part in the Passive, as the principal Verb, with the Infinitive Present of the Verb, to *be*, as an auxiliary; or, according to General Rule II.

**Simple Forms.***Active Voice.*

to be.

to love.

to do.

**Periphrastic Forms.***Active Voice.*

(wanting).

to be loving.

to be doing.

*Passive Voice.*

(wanting).

to be loved.

to be done.

4. To *be* sincere is to *feel* in earnest.

*Parsing.* *Be* is — Verb; from —; its prin. parts are; —. It has the attributes, active, no person, no number, infinitive, *present* Tense; Simple Form. It has the logical attribute, *present* Tense, because, etc.

Present Tense, Infinitive Mode, of the Verb, to *be*; Active Voice, *Simple Form*; TO BE (Here!); Passive Voice, (wanting). (See *Conjugation* of the Verb.)

*Feel* is, etc. It has the logical attribute, *present* Tense; because, etc. Present Tense, Infinitive Mode, of the Verb, to *feel*; Active Voice, *Simple Form*; TO FEEL (Here!); *Periphrastic Form*, TO BE FEELING; etc.

5. He ought to do the work. He ought to be doing the work. The work ought to be done by him.

**66.** The *Present* Tense of the *Participial* Mode has the Simple Form only. It is the third principal part of the Verb, and is made by suffixing *ing* to the verb-root.

**Simple Forms. Active Voice.**

Being.

Loving.

Doing.

6. The ship, *being* ready, went to sea. Wind, *blowing* a hurricane, is only air in motion.

*Parsing.* *Being* is —. It has the logical attribute, *present* Tense. It is indefinite; because, etc.; it is *present*, because, etc. Present

Tense, Participial Mode of the Verb, to *be*; Active Voice, *Simple Form*, BEING (Here!); Passive, (wanting). (See *Conjugation* of the Verb.)

**67.** The *Present* Tense of the *Indicative* Mode has the Simple, the Emphatic, and the Periphrastic Forms. Its Simple form is the verb-root, with the person and number suffixes. Its Emphatic Form is made by using the verb-root as the principal Verb, with the Indicative Present of the Verb, to *do*, as an auxiliary; or, according to General Rule I. Its Periphrastics are made by using the third prin. part in the Active, and the fourth prin. part in the Passive, as the principal Verb, with the Indicative Present of the Verb, to *be*, as its auxiliary; or, according to General Rule II.

**Simple Forms. Active Voice of the Verb, to BE.**

<i>Interrogative.</i>	Am I?	Art thou?	Is he?	Are we? etc.
<i>Responsive.</i>	I am.	Thou art.	He is.	We are. etc.

**Simple Forms. Active Voice of the Verb, to DO.**

<i>Inter.</i>	Do I?	Doest, or doth thou?	Does, or doth he?	Do we? etc.
<i>Resp.</i>	I do.	Thou doest, or doth.	He does, or doth.	We do. etc.

**Emphatic Forms. Active Voice of the Verb, to DO.**

<i>Inter.</i>	Do I do?	Dost thou do?	Does, or doth he do?	Do we do? etc.
<i>Resp.</i>	I do do.	Thou dost do.	He does or doth do.	We do do. etc.

**Periphrastic Forms. Active Voice of the Verb, to DO.**

<i>Inter.</i>	Am I doing?	Art thou doing?	Is he doing?	Are we doing? etc.
<i>Resp.</i>	I am doing.	Thou art doing.	He is doing.	We are doing. etc.

**Periphrastic Forms. Passive Voice of the Verb, to DO.**

<i>Inter.</i>	Am I done?	Art thou done?	Is he done?	Are we done? etc.
<i>Resp.</i>	I am done.	Thou art done.	He is done.	We are done, etc.

7. He is eating his food. Does he eat his food? Is his food eaten by him? Eats he his food?

*Parsing.* *Is eating* is an irreg., trans., comp. Verb; from —; its prin. parts are; —. It is active, third, singular, indicative, *present*



Tense, periphrastic form, responsive. It is indefinite; because, etc.; it is *present*, because, etc.

*Here let the student give the Active and Passive Periphrastic Forms of the Verb, to EAT.*

*The Present Tense of the Imperative Mode.*

**68.** The *Present Tense* of the *Imperative Mode* has the Simple, the Emphatic, and the Periphrastic Forms; and, also, a Compound Form. Its Simple Form is the verb-root. Its Emphatic Forms are made by using the verb-root as the principal Verb, with the Verb, to *do*, as an auxiliary; or, according to General Rule I. Its Periphrastic Forms are made by using the third prin. part in the Active, and the fourth prin. part in the Passive, as the principal Verb, with the Imperative Present of the Verb, to *be*, as its auxiliary; or, according to Rule II. Its Compound Form is made by using the Verb, to *do*, as an auxiliary with the Periphrastic Forms.

**Simple and Emphatic Forms, of the Verb, to BE.**

Be here.	Be thou here.	Be ye here.
Do be here.	Do thou be here.	Do ye be here.

**Simple Forms.**

Be; be thou; be ye.  
Do; do thou; do ye.

**Emphatic Forms.**

Do be; do thou be; do ye be.  
Do do; do thou do; do ye do.

NOTE I. In order to enable the student to give the Tense of any Mode readily, the following contractions may be used;—

pr<sup>1</sup> = Verb-Root or First Principal Part.  
pr<sup>2</sup> = Second Principal Part; —*ed*, Reg.; or, —, Irreg.  
pr<sup>3</sup> = Third “ “ ending in *ing*.  
pr<sup>4</sup> = Fourth “ “ ; —*ed*, Reg.; or, —, Irreg.

**Periphrastic Forms. Active Voice of the Verb, to —.**

Be pr <sup>3</sup> .	Be thou pr <sup>3</sup> .	Be ye pr <sup>3</sup> .
----------------------	---------------------------	-------------------------

**Periphrastic Forms. Passive Voice of the Verb, to —.**

Be pr <sup>4</sup> .	Be thou pr <sup>4</sup> .	Be ye pr <sup>4</sup> .
----------------------	---------------------------	-------------------------

**Compound Forms. Active Voice.**

Do be loving.

Do thou be loving.

**Compound Forms. Passive Voice.**

Do be loved.

Do thou be loved.

Do ye be loved.

8. *Wake*, my soul! Stretch out thy wings; thy better portion trace.

*Parsing.* *Wake* is a — Verb; from the Verb, —; its prin. are; —. Its attributes are — voice, — person, — number. — mode, *present* Tense, simple form. It is indefinite, because, etc. It is *present*, because, etc.

Present Tense, Imperative Mode of the Verb, to *make*; Active Voice, *Simple Form*, WAKE (Here!); *Emphatic Form*, DO WAKE; *Periphrastic Form*, DO BE WAKING; Passive Voice, *Periphrastic Form*, BE WAKED; *Compound Periphrastic*, DO BE WAKING, DO BE WAKED.

9. Boys, do not be making such a noise. Come here, do come here, girls!

*The Present Tense of the Potential Mode.*

**69.** The *Present* Tense of the *Potential* Mode has the Simple, and the Periphrastic Forms. Its Simple Form is made by using the verb-root as the principal Verb, with the Verbs, *may*, *can*, *must*, as auxiliaries. Its Periphrastic Form is made by using the third prin. part in the Active, and the fourth prin. part in the Passive, as the principal verb, with the Potential Present of the Verb, to *be*, as its auxiliary; or, according to General Rule II.

**Simple Forms. Active Voice of the Verb, to BE.**

*Inter.* { May, can, or must I [to] be?  
Mayest or mayst, canst, or must thou [to] be?  
May, can, or must he [to] be? etc.

*Resp.* { I may, can, or must [to] be.  
Thou mayest or mayst, canst, or must [to] be.  
He may, can, or must [to] be. etc.

**Simple Forms.** *Active Voice of the Verb to — (any Verb).*

- Inter.* { May, can, or must I [to] dress ?  
 { Mayest or mayst, canst, or must thou [to] dress ?  
 { May, can or must he [to] dress ? etc.
- Resp.* { I may, can, or must [to] dress.  
 { Thou mayest or mayst, canst, or must [to] dress.  
 { He may, can, or must [to] dress etc.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

- Inter.* { May, can, or must I [to] be dressing ?  
 { Mayest, canst, or must thou be dressing ?  
 { May, can, or must he be dressing ? etc.
- Resp.* { I may, can, or must [to] be dressing.  
 { Thou mayest, canst, or must be dressing.  
 { He may, can or must be dressing. etc.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

- Inter.* { May, can, or must I be dressed ?  
 { Mayest, canst, or must thou be dressed ?  
 { May, can, or must he be dressed ? etc.
- Resp.* { I may, can, or must be dressed.  
 { Thou mayest, canst, or must be dressed.  
 { He may, can, or must be dressed. etc.

10. *May we be studying* our lessons ? The roses can be gathered in the morning. Must I go to town ? Canst thou sing ? They cannot sing.

*Parsing.* *May be studying* is a — Verb ; from — ; its prin. parts are ; —. It has the attributes, — voice, — person, — number, — mode, *present* Tense, periphrastic form, interrogative. It is indefinite ; because, etc. It is *present*, because, etc.

*Here give the Present Tense of the Potential Mode, in both Forms, of the Verb, to STUDY.*

11. Can we be here long ? Must the horse be driven slowly ? May the bell be rung early ?

*The Present Tense of the Subjunctive Mode.*

70. The *Present* Tense of the *Subjunctive* Mode has *three* kinds of Simple, Emphatic, and Periphrastic Forms, *first*, those belonging to the *Ancient* or *Pure*.

Subjunctive Mode; *second*, those belonging to the Subjunctive *derived from the Indicative Mode*; *third*, those belonging to the Subjunctive *derived from the Potential Mode*.

NOTE II. It was proposed to form a pure or distinct Subjunctive Mode of the English Verb, by dropping the suffixes showing the person and number of the subject noun; but, the proposition was not then generally accepted. It succeeded, however, sufficiently to justify the use of these Forms, at least, in the Present and in the Imperfect Tenses, by those who prefer them. They are commonly known as the *Ancient* or *Pure Subjunctive Forms*.

These Forms are now in general use. They add distinctness to the language and, also, contribute to its euphony. Hence, the student should become familiar with their use.

*The Present Tense of the Ancient or Pure Subjunctive Mode.*

71. The *Present Tense* of the *Ancient* or *Pure Subjunctive* Mode has the Simple, the Emphatic, and the Periphrastic Forms. Its Simple Form is made by using the verb-root as the principal Verb, with the Verb *to do*, as its auxiliary. Its Periphrastic Form is made by using the third prin. part in the Active, and the fourth prin. part in the Passive, as the Principal Verb, with the Verb, *to be*, as its auxiliary.

*Ancient or Pure Subjunctive Forms.*

**Simple Forms.** *Active Voice of the Verb, to BE.*

If I be.      If thou be.      If he, she, or it be.      If we be. etc.

NOTE III. *If*, as here used, denotes any subordinate connector.

**Simple Forms.** *Active Voice of the Verb, to —.*

If I hate.      If thou hate.      If he, she, or it hate.      If we hate. etc.  
Lest I pr<sup>1</sup>.      Lest thou pr<sup>1</sup>.      Lest he, she, or it pr<sup>1</sup>.      Lest we pr<sup>1</sup>. etc.

**Emphatic Forms.** *Active Voice of the Verb, to —.*

If I do sing.      If thou do sing.      If he, she, or it do sing.      If we do sing.



**Periphrastic Forms. Active Voice of the Verb, to —.**

If I be washing.	If thou be washing.	If he be washing. etc.
Lest I be pr <sup>3</sup> .	Lest thou be pr <sup>2</sup> .	Lest he be pr <sup>3</sup> . etc.

**Periphrastic Forms. Passive Voice of the Verb, to —.**

If I be washed.	If thou be pr <sup>4</sup> .	If he be pr <sup>4</sup> .	If she be pr <sup>4</sup> . etc.
-----------------	------------------------------	----------------------------	----------------------------------

12. Withdraw thy foot from thy neighbor's house, lest he be weary of thee. Unless it *rain* soon, the plants will be dried up. If he *sleep*, he shall do well.

*Parsing.* *Be* is a — Verb; from —; its prin. parts are; —. It has the attributes, — voice, — person, — number, — mode, *present* Tense, simple form of the Ancient or Pure Subjunctive.\*

*Give the Present Tense of the Ancient or Pure Subjunctive of the Verb, to BE, in full; also, of the Verbs, to RAIN, to SLEEP.*

13. If the sun be shining, it will be hot. Unless this book be carefully studied, it should not be studied at all. If he do not come, he will not keep his promise.

*Subjunctive Forms, derived from the Indicative Mode.*

**72.** The *Subjunctive* Forms, derived from the *Indicative* Mode, are the same as the *Responsive* Forms of the *Indicative Present*. They are known to be in the *Subjunctive*, by observing that the clauses in which they are used are joined to other clauses by subordinate connectors.

NOTE IV. The *Subjunctive* Forms, derived from the *Indicative*, are so easily confounded with the *Indicative* itself, that they are rapidly falling into disuse. It is sufficient condemnation, that many of them are cacophonous. No Forms of them, except examples, need be given.

14. Withdraw thy foot from thy neighbor's house, lest he *becomes* weary of thee. Unless it *rains* soon, the plants will be dried up. If he *sleeps*, he shall do well.

*Parsing.* *Becomes* is a — Verb; from —; its principal parts are; —. It has the attributes, — voice, — person, — number, — mode, *present* Tense, simple form of a *Subjunctive*, derived from an *Indicative* Mode.

15. If I am [be] not here when you return, wait for me. Send him to me, unless he is [be] studying. You cannot go unless you are fully prepared. You must wait until the work is done.

*Subjunctive Forms derived from the Potential Mode.*

73. The *Subjunctive* Forms, derived from the *Potential* Mode, are the same as the *Responsive* Forms of the *Potential Present*. They are known to be in the *Subjunctive*, by observing that they are used in clauses joined by subordinate connectors.

16. If it *can be*, it must be. If it *can be learned*, it must be learned. If I *may be going*, I will be going. If I must work, I will work.

*Parsing.* *May be going* is a — Verb; from —; its prin. parts are; —. It has the attributes, — voice, — person, — number, — mode, *present* Tense, periphrastic form of a *Subjunctive* derived from the *Potential* Mode.

NOTE V. In consequence of basing the classification of Tenses upon the completeness of the action narrated, a common error is prevalent, and has been much discussed by writers. It is this; that such constructions as, "The house is built," are past instead of present Tenses. The real Present Tense of such expressions as, "The house is built," is deformed by using the word, *being*, as if it were an auxiliary Verb; as, "The house is being built," which is, logically, an absurdity. These expressions have the real Present Tense; as, the expression, "The teacher is loved by the pupil," has the Present Tense.

These expressions are easily perceived to be in the Present Tense, when second objects are expressed with them; as, *past* Tense, "This house was built by the day;" *present* Tense, "This house is built by the day;" *future* Tense, "This house will be built by the day." "The letter was written by me." "The letter is written by me." "The letter will be written by me." All that is needed in order that these expressions should be properly understood is, that they be used in the Forms, dictated by the rules given for constructing the different Tense Forms of the English Verb; or, that the English Grammar should teach the correct use of the English language by correcting common errors, rather than by endorsing them because they have become common.

NOTE VI. The student should now be required to give a certain Person and Number of a given Verb in the Present Tense, through the Finite Modes. This exercise is called a *Synopsis*<sup>1</sup> or *separate view* of that Person and Number. Thus;—

SYNOPSIS of the First Person, Singular Number, Present Tense, of the Verb, to EAT.

*Indicative, Active, Simple, —.* Eat I? I eat. *Emphatic; —.* Do I eat? I do eat. *Periphrastic, —.* Am I eating? I am eating. *Passive, —.* Is it eaten by me? It is eaten by me.

*Potential, Active, Simple, —.* May, can, or must I eat? I may, can, or must eat. *Periphrastic, —.* May, can, or must I be eating? I may, can, or must be eating. *Passive, —.* May, can, or must it be eaten by me? It may, can, or must be eaten by me.

*Pure Subjunctive, Simple.* If I eat. *Emphatic.* If I do eat. *Periphrastic.* If I be eating. *Passive.* If it be eaten by me.

*Subjunctive from the Indicative, Simple.* If I eat; etc. (Like the Indicative Responsive.)

*Subjunctive from the Potential, Simple.* If I may, can, or must eat; etc. (Like the Potential Responsive.)

#### THE INDEFINITE PAST OR THE IMPERFECT TENSE.

74. The INDEFINITE PAST, the IMPERFECT, or the PAST Tense is attributed to a Verb, when the time of the action or event occurred before the time of the narration.

NOTE I. The Indefinite Past Tense is sometimes called the *Historic* Tense of the English language; because, it is generally used in the history of past events.

NOTE II. In the Latin language, the First Definite Past or the Perfect Tense is the *Historic* Tense. Thus, Cæsar's letter, "Veni, vidi, vici," when exactly translated reads thus, "I have come, I have seen, I have conquered."

75. The Indefinite Past Tense is used in *three* Modes; namely, the Indicative, the Potential, and the Subjunctive; as follows,—

76. The *Indefinite Past* Tense of the *Indicative* Mode has the Simple, the Emphatic, and the Periphrastic Forms. Its Simple Form is the second principal

<sup>1</sup> SYNOPSIS. *is* = *ic*, —; *ops*, eye, seen; *syn* = *con*, together. That is, a particular part separated from the others and presented at one view.

part of the Verb, with the suffixes showing person and number. Its Emphatic Forms are made by using the verb-root as the principal Verb, with the Verbs, *did*, *didst*, as auxiliaries. Its Periphrastic Forms are made according to General Rule II.

**Simple Forms.** *Active Voice of the Verb, to BE.*

*Inter.* Was I? Wast, or wert thou? Was he, she, or it? Were we?

*Resp.* I was. Thou wast, or wert. He, she, or it was. We were.

**Simple Forms.** *Active Voice of the Verb, to —.*

*Inter.* Did I? Didst thou? Did he, she, or it? Did we? etc.

*Resp.* I did. Thou didst. He, she, or it did. We did. etc.

**Emphatic Forms.** *Active Voice of the Verb, to —.*

*Inter.* Did I run? Didst thou run? Did he, she, or it run? etc.

*Resp.* I did pr<sup>1</sup>. Thou didst pr<sup>1</sup>. He, she, or it did pr<sup>1</sup>. etc.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

*Inter.* Was I holding it? Wast, or wert thou pr<sup>3</sup> it? Was he pr<sup>3</sup> it? etc.

*Resp.* I was pr<sup>3</sup> it. Thou wast, or wert pr<sup>3</sup> it. He was pr<sup>3</sup> it. etc.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

*Inter.* Was it held by me? Was it pr<sup>4</sup> by thee? Was it pr<sup>4</sup> by him? etc.

*Resp.* It was pr<sup>4</sup> by me. It was pr<sup>4</sup> by thee. It was pr<sup>4</sup> by him. etc.

÷ —

**EXAMPLES.**

1. The dog *was* here. *Were* the pupils *going* to school? He *was* riding on a horse. The boy *obeyed* him. I *wrote* a letter. I *was* writing a letter. The letter *was* written by me.

*Parsing.* *Was* is a — Verb; from —; its prin. parts are; —. It has the attributes, — voice, — person, — number, — mode, *indefinite past* or the *imperfect Tense*, simple form, historic.

It is *indefinite*; because, it is not limited by a tense of the auxiliary Verb, *to have*. It is *past*, because it shows that the time of the action or state of existence, expressed by it, occurred before the time of the narration.

*Wrote* has the *indefinite past* or the *imperfect Tense*.

2. I *came*, I *saw*, I *conquered*. Did I *come*? Was he *conquered*? The boy *was* seen when he *was* leaving school.



77. The *Indefinite Past* Tense of the *Potential* Mode has the Simple, and the Periphrastic Forms. Its Simple Forms are made by using the verb-root as the principal Verb, with the Verbs, *might*, *could*, *would*, *should*, as auxiliaries. Its Periphrastics are made according to General Rule II.

**Simple Forms.** *Active Voice of the Verb, to BE.*

- Inter.* { Might, could, would, or should I be ?  
 { Mightest, couldst, wouldest, or shouldst thou be ?  
 { Might, could, would, or should he be ?
- Resp.* { I might, could, would, or should be.  
 { Thou mightest, couldst, wouldest, or shouldst be.  
 { He might, could, would, or should be.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

- Inter.* { Might, could, would, or should I be reading ?  
 { Mightest, couldst, wouldest, or shouldst thou be reading  
 { Might, could, would, or should he be reading ?
- Resp.* { I might, could, would, or should be reading.  
 { Thou mightest, couldst, wouldest, or shouldst be reading  
 { He might, could, would, or should be reading.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

- Inter.* { Might, could, would, or should I be heard ?  
 { Mightest, couldst, wouldest, or shouldst thou be heard ?  
 { Might, could, would, or should he be heard ?
- Resp.* { I might, could, would, or should be heard.  
 { Thou mightest, couldst, wouldest, or shouldst be heard.  
 { He might, could, would, or should be heard.

3. *Might I listen to your story ? Thou couldst not do it. I could a tale unfold.*

*Parsing.* *Might listen* is a — Verb; from —; its prin. parts are; —. Its attributes are, — voice, — person, — number, — mode, *indefinite past*, or the *imperfect* Tense, simple form, *interrogative*. It is *indefinite*; because, etc. It is *past*, because, etc.

The Indefinite Past Tense of the Verb, to *Listen*, is —.

Here let the student give the Simple and the Periphrastic Forms, *Potential Past of the Verb, to Listen*. (See Conjugation.)

**78.** The *Indefinite Past Tense* of the *Subjunctive Mode* has *three* kinds of Simple, Emphatic, and Periphrastic Forms; *first*, those belonging to the *Ancient* or *Pure Subjunctive*; *second*, those belonging to the *Subjunctive derived from the Indicative Mode*; *third*, those belonging to the *Subjunctive derived from the Potential Mode*.

**79.** The *Indefinite Past Tense* of the *Ancient* or *Pure Subjunctive Mode* has the Simple, the Emphatic, and the Periphrastic Forms. Its Simple Forms are made by using the second prin. part, as the principal Verb. Its Emphatic Forms are made by using the verb-root as the principal verbs, with the Verb, *did*, as its auxiliary. Its Periphrastics are made by using the third prin. part in the Active, and the fourth prin. part in the Passive, as the principal Verb, with the Verb, *were*, as an auxiliary.

*Ancient or Pure Subjunctive Forms.*

**Simple Forms.** *Active Voice of the Verb, to BE.*

If I were. If thou wert. If he, she, or it were. If we were, etc.

**Simple Forms.** *Active Voice of the Verb, to —.*

If I hated. If thou hated. If he, she, or it hated. If we pr<sup>3</sup>. etc.  
If I wrote. If thou pr<sup>2</sup>. If he, she, or it pr<sup>2</sup>. If we pr<sup>2</sup>. etc.

**Emphatic Forms.** *Active Voice of the Verb, to —.*

If I did write. If thou did write. If he, she, or it did —. If we —. etc.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

If I were going. If thou were pr<sup>3</sup>. If he, she, or it were —. If we —. etc.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

If I were fed. If thou were pr<sup>4</sup>. If he, she, or it were —. If we —. etc.

If thou *were hated*, thou wouldst be wretched. If she *were doing* this why did she leave it?

**Parsing.** *Were hated* is a — Verb; from —; its prin. parts are; —. Its attributes are, — voice, — person, — number,

— mode, *indefinite, past*, or the *imperfect* Tense, in the Ancient or Pure Subjunctive Mode.

4. If I were good natured, his presence would be much more tolerable. If thou did hate him, thy conduct was strange.

*Subjunctive Forms derived from the Indicative Mode.*

80. The *Indefinite Past* Tense of the *Subjunctive* Forms, derived from the *Indicative* Mode, is the same as the Responsive Forms of the Indicative Indefinite Past. They are known to be in the Subjunctive by observing that the clauses, in which they are used, are joined to other clauses by subordinate connectors.

5. If he was near, I would tell him. Thou wouldst think less of it, if thou *didst* know more of it.

*Didst* know has the *indefinite past* or the *imperfect* Tense, of a Subjunctive derived from an Indicative mode.

*Subjunctive Forms derived from the Potential Mode.*

81. The *Indefinite Past* Tense of the *Subjunctive* Form, derived from the *Potential* Mode, is the same as the Responsive Forms of the Potential Indefinite Past. They are known to be in the Subjunctive by observing that they are used in clauses joined by subordinate connectors.

6. I would go, if I *could* be ready. They could come, if they would. If they were helped, they could do well enough.

N. B.—Here let the student give *Synopsis of the Indefinite Past Tense.*

THE INDEFINITE FUTURE OR THE FIRST FUTURE TENSE.

82. The INDEFINITE FUTURE, the FIRST FUTURE, or the FUTURE Tense is attributed to a verb, when the time of the action narrated will occur after the time of the narration.

**83.** The Indefinite Future or the First Future Tense is used in *two* Modes; namely, the Indicative, and the Subjunctive, derived from the Indicative; as follows;—

**84.** The *Indefinite Future* Tense of the *Indicative* Mode has the Simple and the Periphrastic Forms. Its Simple Form is made by using the verb-root as the principal Verb, with *shall* or *will* as auxiliaries. Its Periphrastics are made according to General Rule II.

**Simple Forms. Active Voice of the Verb, to BE.**

- |               |  |
|---------------|--|
|               | { Shall, or will I be ?                    |
| <i>Inter.</i> | { Shalt, or wilt thou be ?                 |
|               | { Shall, or will, he, she, or it be ? etc. |
|               | { I shall, or will be.                     |
| <i>Resp.</i>  | { Thou shalt, or wilt be.                  |
|               | { He, she, or it shall or will be. etc.    |

**Simple Forms. Active Voice of the Verb, to —.**

- |               |  |
|---------------|--|
|               | { Shall, or will I sing ?                              |
| <i>Inter.</i> | { Shalt, or wilt thou pr <sup>1</sup> ?                |
|               | { Shall, or will he, she, or it pr <sup>1</sup> ? etc. |
|               | { I shall or will pr <sup>1</sup> .                    |
| <i>Resp.</i>  | { Thou shalt, or wilt, pr <sup>1</sup> .               |
|               | { He, she, or it shall, or will pr <sup>1</sup> . etc. |

**Periphrastic Forms. Active Voice of the Verb, to —.**

- |               |   |
|---------------|---|
|               | { Shall, or will I be eating ?                            |
| <i>Inter.</i> | { Shalt, or wilt thou be pr <sup>3</sup> ?                |
|               | { Shall, or will he, she, or it be pr <sup>3</sup> ? etc. |
|               | { I shall, or will be — ing.                              |
| <i>Resp.</i>  | { Thou shalt, or will be pr <sup>3</sup> .                |
|               | { He, she, or it shall, or will be pr <sup>3</sup> . etc. |

**Periphrastic Forms. Passive Voice of the Verb, to —.**

- |               |   |
|---------------|---|
|               | { Shall, or will I be known ?                             |
| <i>Inter.</i> | { Shalt, or wilt thou be pr <sup>4</sup> ?                |
|               | { Shall, or will he, she, or it be pr <sup>4</sup> ? etc. |
|               | { I shall, or will be known.                              |
| <i>Resp.</i>  | { Thou shalt or will be pr <sup>4</sup> .                 |
|               | { He, she, or it shall, or will be pr <sup>4</sup> . etc. |



## EXAMPLES.

1. I *will be* here when you come. I *shall go* to the city to-morrow.

**85.** The *Indefinite Future* Tense of the *Subjunctive*, derived from the *Indicative* Mode, is the same as the Responsive Forms of the Indicative First Future. They are known to be in the Subjunctive by observing that the clauses, in which they are used, are joined to other clauses by subordinate connectors.

2. If my sheep *shall hear* my voice, they will follow me. I shall be pleased if you *will be* here to-morrow.

N. B.—*Now let the student give Synopses of the Indefinite Future Tense.*

## The Definite Tenses.

## THE FIRST DEFINITE PAST OR THE PERFECT TENSE.

**86.** The FIRST DEFINITE PAST or the PERFECT Tense is attributed to a verb, when the past tense of its principal verb is limited by a present tense of the auxiliary verb, to HAVE.

**87.** The First Definite Past Tense is used in *five* Modes; namely, the Infinitive, the Participial, the Indicative, the Potential, and the Subjunctive.

**88.** The *First Definite Past* of the *Infinitive* Mode has the Simple, and the Periphrastic Forms. Its Simple Form is made by using the fourth prin. part as the principal Verb, with the Verb, to *have*, as an auxiliary. Its Periphrastic Form is made according to General Rule II.

**Simple Forms.** *Active Voice of the Verb, to BE, to LOVE, to DO.*

— to have been.      — to have loved.      — to have done.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

— to have been loving.      — to have been doing.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

— to have been loved.

— to have been done.

### EXAMPLES.

1. I ought to have been there. He ought to have sold the farm. They ought to have studied their lessons. The lessons ought to *have been studied* by them.

*Parsing.* *Have been studied* is a — Verb; from —; its prin. parts are; —. It has the attributes, — voice, — person, — number, — mode, the *first definite past* or the *perfect Tense*. It is definite; because, the Past Tense of the principal verb, *studied*, is limited by the Present Tense of the auxiliary, *have*. It is *past*, because, etc.

**89.** The *First Definite Past Tense* of the *Participial Mode* has the Simple, and the Periphrastic Forms. Its Simple Form is made by using the fourth prin. part as a principal Verb, with *having* as its auxiliary. Its Periphrastic Form is made according to General Rule II.

NOTE I. The First Definite Past Tense of the Participial Mode is sometimes called the *Compound Perfect Participle*.

**Simple Forms.** *Active Voice of the Verbs, to BE, to HATE, to DO.*

— having been.

— having hated.

— having done.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

— having been loving. — having been hating. — having been —.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

— having been loved. — having been hated. — having been —.

2. The boy, having returned from sea, came home. The book, having been brought home, was read by the children.

**90.** The *First Definite Past Tense* of the *Indicative Mode* has the Simple and the Periphrastic Forms. Its Simple Form is made by using the fourth prin. part as the principal Verb, with *have, hast, has, hath,* as auxiliaries. Its periphrastic Form is made according to General Rule II.

**Simple Forms.** *Active Voice of the Verb, to BE.*

*Inter.* Have I been? Hast thou been? Has, or hath he, she, it been?

*Resp.* I have been. Thou hast been. He, she, or it has or hath been.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

*Inter.* Have I been reading? Hast thou been  $pr^3$ ? Has or hath he, etc.

*Resp.* I have been reading. Thou hast been  $pr^3$ . He, she, or it, etc.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

*Inter.* Have I been fed? Hast thou been  $pr^4$ ? Has or hath he, etc.

*Resp.* I have been fed. Thou hast been  $pr^4$ . He, she, or it, etc.

3. I *have been* here some time. Thou hast been reading the book. The book has been read by thee.

NOTE II. The grammarians define this Tense as follows; "The Perfect Tense denotes that the action is finished, and, also, conveys an allusion to the present time."

**91.** The *First Definite Past Tense* of the *Potential Mode* has the Simple, and the Periphrastic Forms. Its simple Form is made by using the fourth prin. part as the principal Verb, with *may have, can have, must have*, as auxiliaries. Its Periphrastic Forms are made according to General Rule II.

**Simple Forms.** *Active Voice of the Verb, to BE.*

*Inter.* { May, can, or must I have been?  
 { Mayst, canst, or must thou have been?  
 { Mayst, canst, or must he, she, or it have been? etc.

*Resp.* { I may, can, or must have been.  
 { Thou mayst, canst, or must have been.  
 { He, she, or it mayst, canst, or must have been. etc.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

*Inter.* { May, can, or must I have been driving?  
 { Mayst, canst, or must thou have been  $pr^3$ ?  
 { Mayst, canst, or must he, she, or it have been  $pr^3$ ? etc.

*Resp.* { I may, can, or must have been driving; or, —.  
 { Thou mayst, canst, or must have been  $pr^3$ .  
 { He, she, or it mayst, canst, or must —  $pr^3$ . etc.

**Periphrastic Forms. Passive Voice of the Verb, to —.**

- |               |   |   |
|---------------|---|---|
| <i>Inter.</i> | { | May, can, or must I have been driven ?                  |
|               | { | Mayst, canst, or must thou have been driven ?           |
|               | { | Mayst, canst, or must he, she or it have been — ? etc.  |
| <i>Resp.</i>  | { | I may, can, or must have been driven ; or —.            |
|               | { | Thou mayst, canst, or must have been driven.            |
|               | { | He, she, or it may, can, or must have been driven. etc. |

4. I may have been there. He must have sold his farm.

**92.** The *First Definite Past Tense* of the *Subjunctive Mode*, derived from the *Indicative* and *Potential Modes*, is the same as the Responsive Forms of the Indicative and of the Potential of the First Definite Past Tense. They are known by being used in clauses joined by subordinate connectors.

5. If he has bought this house, he has done well. They will not venture to come, unless they have already started.

N. B.—Now let the student give *Synopses of the First Definite Future or the Perfect Tense.*

**THE SECOND DEFINITE PAST OR THE PLUPERFECT TENSE.**

**93.** The *SECOND DEFINITE PAST or the PLUPERFECT Tense* is attributed to a verb, when the past tense of its principal verb is limited by a past tense of the auxiliary verb, to HAVE.

**94.** The Second Definite Past Tense is used in *three Modes* ; namely, the Indicative, the Potential, and the Subjunctive ; as follows ;—

**95.** The *Second Definite Past Tense* of the *Indicative Mode* has the Simple, and the Periphrastic Forms. Its Simple Form is made by using the fourth part as the principal Verb, with *had, hadst*, as auxiliaries. Its Periphrastic Form is made according to General Rule II.



**Simple Forms.** *Active Voice of the Verb, to BE.*

*Inter.* Had I been? Hadst thou been? Had he, she, or it been? etc.

*Resp.* I had been. Thou hadst been. He, she, or it had been. etc.

**Simple Forms.** *Active Voice of the Verb, to —.*

*Inter.* Had I loved? Hadst thou loved? Had he, she, or it loved? etc.

*Resp.* I had loved. Thou hadst loved. He, she, or it had loved. etc.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

*Inter.* Had I been loving? Hadst thou been pr<sup>3</sup>? Had he, she, or it —?

*Resp.* I had been loving. Thou hadst been pr<sup>3</sup>. He, she, or it had —.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

*Inter.* Had I been loved? Hadst thou been pr<sup>4</sup>? Had he, she, or it —?

*Resp.* I had been loved. Thou hadst been pr<sup>4</sup>. He, she, or it had —.

## EXAMPLES.

1. They *had been* there some time before you went.

*Had been* has the *second definite past* or the *pluperfect* Tense. It is *definite*; because it is limited by a Tense of the auxiliary Verb, *to have*. It is *past*, because, etc.

**96.** The *Second Definite Past* Tense of the *Potential* Mode has the Simple, and the Periphrastic Forms. Its Simple Form is made by using the fourth prin. part as the principal Verb, with *might have*, *could have*, *would have*, *should have*, as auxiliaries. Its Periphrastic Form is made according to General Rule II.

**Simple Forms.** *Active Voice of the Verb, to BE.*

*Inter.* { Might, could, would, or should I have been?  
 { Mightst, couldst, wouldst, or shouldst thou have been?  
 { Might, could, would, or should he, she, or it —? etc.

*Resp.* { I might, could, would, or should have been.  
 { Thou mightst, couldst, wouldst, or shouldst have been.  
 { He, she, or it might, could, would, or should have been. etc.

**Periphrastic Forms.** *Active Voice of the Verb, to —.*

*Inter.* { Might, could, would, or should I have been reading?  
 { Mightst, couldst, wouldst, or shouldst thou have been reading?  
 { Might, could, would, or should he have been reading? etc.

- Resp.* { I might, could, would, or should have been reading.  
 { Thou mightst, couldst, wouldst, or shouldst have been reading.  
 { He might, could, would, or should have been reading.

**Periphrastic Forms.** *Passive Voice of the Verb, to —.*

- Inter.* { Might, could, would, or should I have been known ?  
 { Mightst, couldst, wouldst, or — thou have been known ? etc.  
*Resp.* { I might, could, would or should have been —ed ; or, —.  
 { Thou mightst, couldst, wouldst, or — have been known. etc.

**97.** The *Second Definite Past* of the *Subjunctive Mode* is the same as the Responsive Forms of the *Second Definite Past Tense* of the *Indicative Mode*, and also of the *Potential*. They are known by being used in a clause joined to another clause by a subordinate connector.

2. If he *had* not *proceeded* so far, we should have overtaken him.

N. B.—Now let the student give *Synopses of the Second Definite Past or the Pluperfect Tense.*

#### THE DEFINITE FUTURE, OR THE SECOND FUTURE, OR THE FUTURE TENSE.

**98.** The DEFINITE FUTURE, or the SECOND FUTURE, or the FUTURE Tense is attributed to a verb, when the time of the principal verb will occur after the time of the narration, and is limited by a future tense of the auxiliary verb, to HAVE.

NOTE I. This Tense is often called the "*Future Perfect.*"

**99.** The Definite Future Tense is used in *two Modes* ; namely, the *Indicative*, and the *Subjunctive*, derived from the *Indicative* ; as follows,—

**100.** The *Definite Future Tense* of the *Indicative Mode* has the *Simple*, and the *Periphrastic Forms*. Its *Simple Form* is made by using the fourth prin. part as the principal Verb, with *shall have*, *will have*, as auxili-

aries. Its Periphrastic Form is made according to General Rule II.

Simple Forms. *Active Voice of the Verb, to BE.*

<i>Inter.</i>	{	Shall, or will I have been?
		Shalt, or wilt thou have been?
		Shall, or will he have been? etc.
<i>Resp.</i>	{	I shall, or will have been.
		Thou shalt, or wilt have been.
		He shall, or wilt have been. etc.

Periphrastic Forms. *Active Voice of the Verb, to —.*

<i>Inter.</i>	{	Shall, or will I have been —ing?
		Shalt, or wilt thou have been —ing?
		Shall, or will he have been —ing? etc.
<i>Resp.</i>	{	I shall, or will have been pr <sup>3</sup> .
		Thou shalt, or wilt have been pr <sup>3</sup> .
		He shall, or will have been pr <sup>3</sup> . etc.

Periphrastic Forms. *Passive Voice of the Verb, to —.*

<i>Inter.</i>	{	Shall, or will I have been hated?
		Shalt, or wilt thou have been pr <sup>4</sup> ? etc.
<i>Resp.</i>	{	I shall, or will have been pr <sup>4</sup> .
		Thou shalt, or wilt have been pr <sup>4</sup> . etc.

#### EXAMPLES.

1. He *will have been* there five days already. After they shall have been conquered, peace will be restored.

**101.** The *Definite Future Tense* of the *Subjunctive*, derived from the Indicative, is the same as the Responsive Forms of the Definite Future Tense of the Indicative Mode; from which it is distinguished by being used in a clause joined to another clause by a subordinate connector.

2. Unless the students *shall have studied* diligently, they will not be able to recite their lessons.

N. B.—Now let the student give *Synopses of the Definite Future or the Second Future Tense.*

MEANS of KNOWING the TENSES of Verbs.

**102.** The Tenses of Verbs may be known in *six* ways ;—

*First.* The Present Tense is shown by using either the verb-root alone ; or, by using the third prin. part alone ; by one of the auxiliaries, *do, doest, dost, does, doeth, doth, may, can, must, am, is, art, are.* (See *Present Tense.*)

*Second.* The Indefinite Past Tense is shown by using the second prin. part alone ; and, also, by using one of the auxiliaries, *did, didst, might, could, would, should, was, wast, wert, were.*

*Third.* The Indefinite Future is shown by using the auxiliaries, *shall, wilt.*

*Fourth.* The First Definite Past Tense is shown by using the auxiliaries, *have, hast, hath, may have, can have, must have.*

*Fifth.* The Second Definite Past Tense is shown by using the auxiliaries, *had, hadst, might have, could have, would have, should have.*

*Sixth.* The Definite Future Tense is shown by using the auxiliaries, *shall have, will have.*

*Conjugation of the Verb.*

**103.** *Fourth, the CONJUGATION of the Verb.*

**104.** *The CONJUGATION of a Verb is an arrangement showing the classes to which a verb belongs, and also, its different attributes or properties.*



NOTE I. The results, produced by the conjugation of the Verb, are called the *Paradigm* of the Verb.

**105.** A Verb may be Conjugated in *two* ways; *first*, according to its *tense* or *Tense-wise*; and *second*, according to its *mode* or *Mode-wise*.

**106.** A Verb is conjugated according to its Tense or TENSE-WISE, when each tense is given through all its modes.

Thus, the Verb, *to Write*, is Conjugated *tense-wise*; *first*, by giving its Present Tense through the Infinitive, the Indicative, the Imperative, the Potential, and the Subjunctive Modes; *second*, by giving its Indefinite Past Tense, etc., through the Indicative, etc.

**107.** A Verb is Conjugated according to its Mode or MODE-WISE, when each mode is given through all the tenses, in which that mode is used.

Thus, the Verb, *to Write*, is Conjugated *mode-wise*, when; *first*, its Infinitive is given through its Present, and Definite Past Tenses; *second*, when its Participial is given through its Present, and its Definite Past Tenses; *third*, when its Indicative is given through its Present, Past, and Future Tenses, etc.

NOTE II. In the following Paradigm, the Conjugation of the Irregular Verb, *to Be*, is given with the Conjugation of the Regular Verb, *to Love*. To these should be added the Conjugation of an Irregular Verb. For this purpose, the Verb, *to Write*, is well suited, on account of the difference between its second principal part, *wrote*, and its fourth principal part, *written*. Students, reviewing this Conjugation, will be profited by substituting an Irregular Verb for the Verb, *to Love*.

NOTE III. In the following Conjugation, the word, *direct*, is used in place of the term, *Responsive*. The term, *Direct*, being applied to a Responsive, and a Declarative or Historic sentence. At the option of the teacher, the term, *Responsive*, may be substituted for the term, *Direct*, when the Interrogative is given.

*Conjugation of the Irregular Verb, to BE, and the Regular Verb, to LOVE, according to their Modes or Mode-wise.*

### PARADIGMS.

#### INFINITIVE MODE.

##### PRESENT TENSE.

##### Active Voice, Simple Forms.

— to be.                      — to love.                      — to write.

##### Active Voice, Periphrastic Forms.

— to (wanting).    — to be loving.    — to be writing.

##### Passive Voice, Periphrastic Forms.

— to (wanting).    — to be loved.    — to be written.

##### FIRST DEFINITE PAST OR THE PERFECT TENSE.

##### Active Voice, Simple Forms.

— to have been.    — to have loved.    — to have written

##### Active Voice, Periphrastic Forms.

— to (wanting).    — to have been loving.    — to have been writing.

##### Passive Voice, Periphrastic Forms.

— to (wanting).    — to have been loved.    — to have been written.

#### PARTICIPIAL MODE; OR, THE PARTICIPLE.

##### PRESENT TENSE.

##### Active Voice, Periphrastic Forms.

— being.                      — loving.                      — writing.

##### Active Voice, Periphrastic Forms. *Seldom used.*

##### Passive Voice, Periphrastic Forms.

— (wanting).    — being loved.    — being written.

##### DEFINITE PAST OR THE PERFECT TENSE; OR, THE COMPOUND PERFECT PARTICIPLE.

##### Active Voice, Simple Forms.

— having been.    — having loved.    — having written.

**Active Voice, Periphrastic Forms.**

— (wanting).      — having been loving.      — having been writing.

**Passive Voice, Periphrastic Forms.**

— (wanting).      — having been      — having been written; or,  
loved; or, — loved.      — written.

NOTE I. The Periphrastic Forms of the Passive Voice, Definite Past Tense, Participial Mode, are frequently used without the auxiliaries, *having, been*; hence, these contracted Forms (— loved, — written, etc.) always have the Passive Voice.

**INDICATIVE MODE.****PRESENT TENSE.****Active Voice, Simple Forms, Direct and Interrogative.**

I am, Thou art, He is.      We are, Ye, or you are, They are.  
Am I? Art thou? Is he?      Are we? Are ye, or you? Are they?

**Active Voice, Simple Forms, Direct and Interrogative.**

<i>Sin.</i> I love,	Thou lovest,	He loves.
<i>Plu.</i> We love,	Ye, or You love,	They love.
<i>Sin.</i> Love I?	Lovest thou?	Loves he?
<i>Plu.</i> Love we?	Love ye, or you?	Love they?

**Active Voice, Emphatic Forms, Direct and Interrogative.**

<i>Sin.</i> I do love,	Thou dost love,	He does love.
<i>Plu.</i> We do love,	Ye, or you do love,	They do love.
<i>Sin.</i> Do I love?	Dost thou love?	Does he love?
<i>Plu.</i> Do we love?	Do ye, or you love?	Do they love?

**Active Voice, Periphrastic Forms, Direct and Interrogative.**

<i>Sin.</i> I am loving,	Thou art loving,	He is loving.
<i>Plu.</i> We are loving,	Ye, or you are loving,	They are loving.
<i>Sin.</i> Am I loving?	Art thou loving?	Is he loving?
<i>Plu.</i> Are we loving?	Are ye, or you loving?	Are they loving?

**Passive Voice, Periphrastic Forms, Direct and Interrogative.**

<i>Sin.</i> I am loved,	Thou art loved,	He is loved.
<i>Plu.</i> We are loved,	Ye, or you are loved,	They are loved.
<i>Sin.</i> Am I loved?	Art thou loved?	Is he loved?
<i>Plu.</i> Are we loved?	Are ye, or you loved?	Are they loved?

## THE INDEFINITE PAST OR THE IMPERFECT TENSE.

**Active Voice, Simple Forms, *Direct and Interrogative.***

<i>Sin.</i> I was,	Thou wast,	He was.
<i>Plu.</i> We were,	Ye, or you were,	They were.
<i>Sin.</i> Was I?	Wast thou?	Was he?
<i>Plu.</i> Were we?	Were ye, or you?	Were they?

**Active Voice, Simple Forms, *Direct and Interrogative.***

<i>Sin.</i> I loved,	Thou lovedst,	He loved.
<i>Plu.</i> We loved,	Ye, or you loved,	They loved.
<i>Sin.</i> Loved I?	Lovedst thou?	Loved he?
<i>Plu.</i> Loved we?	Loved ye, or you?	Loved they?

**Active Voice, Emphatic Forms, *Direct and Interrogative.***

<i>Sin.</i> I did love,	Thou didst love,	He did love.
<i>Plu.</i> We did love,	Ye, or you did love,	They did love.
<i>Sin.</i> Did I love?	Didst thou love?	Did he love?
<i>Plu.</i> Did we love?	Did ye, or you love?	Did they love?

**Active Voice, Periphrastic Forms, *Direct and Interrogative.***

<i>Sin.</i> I was loving,	Thou wast loving,	He was loving.
<i>Plu.</i> We were loving,	Ye, or you were loving,	They were loving.
<i>Sin.</i> Was I loving?	Wast thou loving?	Was he loving?
<i>Plu.</i> Were we loving?	Were ye, or you loving?	Were they loving?

**Passive Voice, Periphrastic Forms, *Direct and Interrogative.***

<i>Sin.</i> I was loved,	Thou wast loved,	He was loved.
<i>Plu.</i> We were loved,	Ye, or you were loved,	They were loved.
<i>Sin.</i> Was I loved?	Wast thou loved?	Was he loved?
<i>Plu.</i> Were we loved?	Were ye, or you loved?	Were they loved?

## THE FIRST DEFINITE PAST OR THE PERFECT TENSE.

**Active Voice, Simple Forms, *Direct and Interrogative.***

<i>Sin.</i> I have been,	Thou hast been,	He has been.
<i>Plu.</i> We have been,	Ye, or you have been,	They have been
<i>Sin.</i> Have I been?	Hast thou been?	Has he been?
<i>Plu.</i> Have we been?	Have ye, or you been?	Have they been?

**Active Voice, Simple Forms, *Direct and Interrogative.***

<i>Sin.</i> I have loved,	Thou hast loved,	He has loved.
<i>Plu.</i> We have loved,	Ye, or you have loved,	They have loved.
<i>Sin.</i> Have I loved?	Hast thou loved?	Has he loved?
<i>Plu.</i> Have we loved?	Have ye, or you loved?	Have they loved?



**Active Voice, Periphrastic Forms, *Direct and Interrogative.***

I have been loving,	Thou hast been loving,	He has been loving.
We have been —	Ye, or you have been—	They have been loving.
Have I been loving?	Hast thou been loving?	Has he been loving?
Have we been —	Have ye, or you been—	Have they been loving?

**Passive Voice, Periphrastic Forms, *Direct and Interrogative.***

I have been loved,	Thou hast been loved,	He has been loved.
We have been loved,	Ye, or you have been—	They have been loved.
Have I been loved?	Hast thou been loved?	Has he been loved?
Have we been —	Have ye, or you been—	Have they been loved?

## THE SECOND DEFINITE PAST OR THE PLUPERFECT TENSE.

**Active Voice, Simple Forms, *Direct and Interrogative.***

I had been,	Thou hadst been,	He had been.
We had been,	Ye, or you had been,	They had been.
Had I been?	Hadst thou been?	Had he been?
Had we been?	Had ye, or you been?	Had they been?

**Active Voice, Simple Forms, *Direct and Interrogative.***

I had loved,	Thou hadst loved,	He had loved.
We had loved,	Ye, or you had loved,	They had loved.
Had I loved?	Hadst thou loved?	Had he loved?
Had we loved?	Had ye, or you loved?	Had they loved?

**Active Voice, Periphrastic Forms, *Direct and Interrogative.***

I had been loving,	Thou hadst been loving,	He had been loving.
We had been loving,	Ye, or you had been—	They had been loving.
Had I been loving?	Hadst thou been loving?	Had he been loving?
Had we been loving?	Had ye, or you been—	Had they been loving?

**Passive Voice, Periphrastic Forms, *Direct and Interrogative.***

I had been loved,	Thou hadst been loved,	He had been loved.
We had been loved,	Ye, or you had been—	They had been loved.
Had I been loved?	Hadst thou been loved?	Had he been loved?
Had we been loved?	Had ye, or you been—	Had they been loved?

## THE INDEFINITE FUTURE OR FIRST FUTURE TENSE.

**Active Voice, Simple Forms, *Direct and Interrogative.***

I shall, or will be,	Thou shalt, or wilt be,	He shall, or will be.
We shall, or will be,	Ye, or you shall — be,	They shall, or will be.
Shall, or will I be?	Shalt, or wilt thou be?	Shall, or will he be?
Shall, or will we be?	Shall — ye, or you be?	Shall, or will they be?

**Active Voice, Simple Forms, Direct and Interrogative.**

I shall, or will love,	Thou shalt love,	He shall love.
We shall, or will love,	Ye, or you shall love,	They shall love.
Shall, or will I love?	Shalt thou love?	Shall he love?
Shall, or will we love?	Shall ye, or you love?	Shall they love?

**Active Voice, Periphrastic Forms, Direct and Interrogative.**

I shall be loving,	Thou shalt be loving,	He shall be loving.
We shall be loving,	Ye, or you shall be—	They shall be loving.
Shall I be loving?	Shalt thou be loving?	Shall he be loving?
Shall we be loving?	Shall ye, or you be—	Shall they be loving?

**Passive Voice, Periphrastic Forms, Direct and Interrogative.**

I shall be loved,	Thou shalt be loved,	He shall be loved.
We shall be loved,	Ye, or you shall be—	They shall be loved.
Shall I be loved?	Shalt thou be loved?	Shall he be loved?
Shall we be loved?	Shall ye, or you be—	Shall they be loved?

**THE DEFINITE FUTURE OR THE SECOND FUTURE TENSE.****Active Voice, Simple Forms, Direct, and Interrogative.**

I shall have been,	Thou shalt have been,	He shall have been.
We shall have been,	Ye, or you shall have—	They shall have been.
Shall I have been?	Shalt thou have been?	Shall he have been?
Shall we have been?	Shall ye, or you have—	Shall they have been?

**Active Voice, Simple Forms, Direct and Interrogative.**

I shall have loved,	Thou shalt have loved,	He shall have loved.
We shall have loved,	Ye, or you shall have—	They shall have loved.
Shall I have loved?	Shalt thou have loved?	Shall he have loved?
Shall we have loved?	Shall ye, or you have—	Shall they have loved?

**Active Voice, Periphrastic Forms, Direct and Interrogative.**

I shall, or will have been loving,	Shall, or will I have been loving?
Thou shalt — have been loving,	Shalt — thou have been loving?
He shall, or will have been loving,	Shall, or will he have been loving?
We shall, or will have been loving,	Shall, or will we have been loving?
Ye, or you shall — have been —	Shall — ye, or you have been —
They shall — have been loving.	Shall, or will they have been loving?

**Passive Voice, Periphrastic Forms, Direct and Interrogative.**

I shall, or will have been loved,	Shall, or will I have been loved?
Thou shalt — have been loved,	Shalt, or wilt thou have been loved?
He shall, or will have been loved,	Shall, or will he have been loved?
We shall, or will have been loved,	Shall, or will we have been loved?
Ye, or you shall — have been —	Shall — ye, or you have been loved?
They shall, or will have been loved	Shall or will they have been loved?

## IMPERATIVE MODE.

## PRESENT TENSE.

*Simple Form.* Be thou, or be you,      Be ye, or be you. *Contracted, Be.*  
*Emphatic.* Do thou, or do you be,      Do ye, or do you be. *Con., Do be.*

*Simple Form.* Love thou, or you,      Love ye, or you.

*Emphatic.* Do thou, or you love,      Do ye, or you love.

**Active Voice, Periphrastic Forms.**

*First Form.* Be thou, or you loving,      Be ye, or you loving.<sup>1</sup>

*Second Form.* Do thou, or you be loving,      Do ye, or you be loving.

**Passive Voice, Periphrastic Forms, First and Second.**

Be thou, or you loved,      Be ye, or you loved. *Contracted, Be loved.*

Do thou, or you be loved,      Do ye, or you be loved. *Con., Do be loved.*

## POTENTIAL MODE.

## PRESENT TENSE.

**Active Voice, Simple Forms, Direct and Interrogative.**

I may, can, or must be,

May, can, or must I be?

Thou mayst, canst, or must be,

Mayst, canst, or must thou be?

He may, can, or must be.

May, can, or must he be?

We may, can, or must be,

May, can, or must we be?

Ye, or you may, can, or must be,

May, can, or must ye, or you be?

They may, can, or must be.

May, can, or must they be?

**Active Voice, Simple Forms, Direct and Interrogative.**

I may, can, or must love,

May, can, or must I love?

Thou mayst, canst, or must love,

Mayst, canst, or must thou love?

He may, can, or must love.

May, can, or must he love?

We may, can, or must love,

May, can, or must we love?

Ye, or you may, can, or must love,

May, can, or must ye, or you love?

They may, can, or must love.

May, can, or must they love?

**Active Voice, Periphrastic Forms, Direct and Interrogative.**

I may, can, or must be loving,

May, can, or must I be loving?

Thou mayst, canst, or must be —

Mayst, canst, or must thou be —

He may, can, or must be loving.

May, can, or must he be loving?

We may, can, or must be loving,

May, can, or must we be loving?

You may, can, or must be loving,

May, can, or must you be loving?

They may, can, or must be loving.

May, can, or must they be loving?

<sup>1</sup> For Compound Form, see Present Tense of the Imperative Mode.

**Passive Voice, Periphrastic Forms, *Direct and Interrogative.***

I may, can, or must be loved,	May, can, or must I be loved ?
Thou mayst, canst, or must be —	Mayst, canst, or must thou be —
He may, can, or must be loved.	May, can, or must he be loved ?
We may, can, or must be loved,	May, can, or must we be loved ?
You may, can, or must be loved,	May, can, or must you be loved ?
They may, can, or must be loved.	May, can, or must they be loved ?

**THE INDEFINITE PAST OR THE IMPERFECT TENSE.****Active Voice, Simple Forms, *Direct and Interrogative.***

I might, could, would, or should be,	Might, could, would, or should I be ?
Thou mightst, couldst, &c., be,	Mightst, couldst, &c., thou be ?
He might, could, would, &c., be.	Might, could, would, &c., he be ?
We might, could, would, &c., be,	Might, could, would, &c., we be ?
You might, could, would, &c., be,	Might, could, would, &c., you be ?
They might, could, would, &c., be.	Might, could, would, &c., they be ?

**Active Voice, Simple Forms, *Direct and Interrogative.***

I might, could, would, &c., love,	Might, could, would, &c., I love ?
Thou mightst, couldst, &c., love,	Mightst, couldst, &c., thou love ?
He might, could, would, &c., love.	Might, could, would, &c., he love ?
We might, could, would, &c., love,	Might, could, would, &c., we love ?
You might, could, would, &c., love,	Might, could, would, &c., you love ?
They might, could, &c., love.	Might, could, would, &c., they love ?

**Active Voice, Periphrastic Forms, *Direct and Interrogative.***

I might, could, &c., be loving,	Might, could, &c., I be loving ?
Thou mightst, &c., be loving,	Mightst, &c., thou be loving ?
He might, could, &c., be loving.	Might, could, &c., he be loving ?
We might, could, &c., be loving,	Might, could, &c., we be loving ?
You might, could, &c., be loving,	Might, could, &c., you be loving ?
They might, could, &c., be loving.	Might, could, &c., they be loving ?

**Passive Voice, Periphrastic Forms, *Direct and Interrogative.***

I might, could, &c., be loved,	Might, could, &c., I be loved ?
Thou mightst, &c., be loved,	Mightst, &c., thou be loved ?
He might, could, &c., be loved.	Might, could, &c., he be loved ?
We might, could, &c., be loved,	Might, could, &c., we be loved ?
You might, could, &c., be loved,	Might, could, &c., you be loved ?
They might, could, &c., be loved.	Might, could, &c., they be loved ?

1. He would not come, because he could not afford the expense.



THE FIRST DEFINITE PAST OR THE PERFECT TENSE.

**Active Voice, Simple Forms, *Direct and Interrogative.***

I may, can, or must have been,	May, can, or must I have been ?
Thou mayst, canst, or must have—	Mayst, canst, or must thou have —
He may, can, or must have been.	May, can, or must he have been ?
We may, can, or must have been,	May, can, or must we have been ?
You may, can, or must have been,	May, can, or must you have been ?
They may, can, or must have been.	May, can, or must they have been ?

**Active Voice, Simple Forms, *Direct and Interrogative.***

I may, can, or must have loved,	May, can, or must I have loved ?
Thou mayst, canst, or must have—	Mayst, canst, or must thou have —
He may, can, or must have loved.	May, can, or must he have loved ?
We may, can, or must have loved,	May, can, or must we have loved ?
You may, can, or must have loved,	May, can, or must you have loved ?
They may, can, or must have loved.	May, can, or must they have loved ?

**Active Voice, Periphrastic Forms, *Direct and Interrogative.***

I may, can, &c., have been loving,	May, can, &c., I have been loving ?
Thou mayst, &c., have been loving,	Mayst, &c., thou have been loving ?
He may, &c., have been loving.	May, &c., he have been loving ?
We may, &c., have been loving,	May, &c., we have been loving ?
You may, &c., have been loving,	May, &c., you have been loving ?
They may, &c., have been loving.	May, &c., they have been loving ?

**Passive Voice, Periphrastic Forms, *Direct and Interrogative.***

I may, can, &c., have been loved,	May, can, &c., I have been loved ?
Thou mayst, &c., have been loved,	Mayst, &c., thou have been loved ?
He may, &c., have been loved.	May, &c., he have been loved ?
We may, &c., have been loved,	May, &c., we have been loved ?
You may, &c., have been loved,	May, &c., you have been loved ?
They may, &c., have been loved.	May, &c., they have been loved ?

THE SECOND DEFINITE PAST OR THE PLUPERFECT TENSE.

**Active Voice, Simple Forms, *Direct and Interrogative.***

I might, could, &c., have been,	Might, could, &c., I have been ?
Thou mightst, &c., have been,	Mightst, &c., thou have been ?
He might, could, &c., have been.	Might, could, &c., he have been ?
We might, could, &c., have been,	Might, could, &c., we have been ?
You might, could, &c., have been,	Might, could, &c., you have been ?
They might, could, &c. have been.	Might, could, &c., they have been ?

**Active Voice, Simple Forms, *Direct and Interrogative.***

I might, could, &c., have loved,	Might, could, &c., I have loved ?
Thou mightst, &c., have loved,	Mightst, &c., thou have loved ?
He might, could, &c., have loved.	Might, could, &c., he have loved ?
We might, could, &c., have loved,	Might, could, &c., we have loved ?
You might, could, &c., have loved,	Might, could, &c., you have loved ?
They might, could, &c., have loved.	Might, could, &c., they have loved ?

**Active Voice, Periphrastic Forms, *Direct and Interrogative.***

I might, &c., have been loving,	Might, &c., I have been loving ?
Thou mightst — have been loving,	Mightst — thou have been loving ?
He might, &c., have been loving.	Might, &c., he have been loving ?
We might, &c., have been loving,	Might, &c., we have been loving ?
You might, &c., have been loving,	Might, &c., you have been loving ?
They might, &c., have been loving.	Might, &c., they have been loving ?

**Passive Voice, Periphrastic Forms, *Direct and Interrogative.***

I might, &c., have been loved,	Might, &c., I have been loved ?
Thou mightst — have been loved,	Mightst, &c., thou have been loved ?
He might, &c., have been loved.	Might, &c., he have been loved ?
We might, &c., have been loved,	Might, &c., we have been loved ?
You might, &c., have been loved,	Might, &c., you have been loved ?
They might, &c., have been loved.	Might, &c., they have been loved ?

---

**SUBJUNCTIVE MODE.****PRESENT TENSE, FROM THE INDICATIVE.****Active Voice, Simple Forms.**

<b>REGULAR</b>	If I am,	If thou art,	If he, she, or it is.
<b>FORM.</b>	If we are,	If ye, or you are,	If they are.
<b>ANCIENT</b>	If I be,	If thou be,	If he, she, or it be.
<b>FORM.</b>	If we be,	If ye, or you be,	If they be.

**Active Voice, Simple Forms.**

<b>REGULAR.</b>	If I love,	If thou lovest,	If he, she, or it loves.
	If we love,	If ye, or you love,	If they love.
<b>ANCIENT.</b>	If I love,	If thou love,	If he, she, or it love.
	If we love,	If ye, or you love,	If they love.

**Active Voice, Emphatic Forms.**

**REGULAR.** If I do love, If thou dost love, If he, she, or it does love.  
If we do love, If ye, or you do love, If they do love.

**ANCIENT.** If I do love, If thou do love, If he, she, or it do love.  
If we do love, If ye, or you do love, If they do love.

**Active Voice, Periphrastic Forms.**

**REGULAR.** If I am loving, If thou art loving, If he is loving.  
If we are loving, If ye, you are loving, If they are loving.

**ANCIENT.** If I be loving, If thou be loving, If he be loving.  
If we be loving, If ye, you be loving, If they be loving.

**Passive Voice, Periphrastic Forms, Regular and Ancient.**

If I am loved,	If thou art loved,	If he is loved.
If we are loved,	If ye, or you are loved,	If they are loved.
If I be loved,	If thou be loved,	If he be loved.
If we be loved,	If ye, or you be loved,	If they be loved.

**PRESENT TENSE, FROM THE POTENTIAL.****Active Voice, Simple Form, Direct.**

If I may, can, or must be,	If we may, can, or must be,
If thou mayst, canst, or must be,	If ye, or you may, can, or must be,
If he may, can, or must be.	If they may, can, or must be.

**Active Voice, Simple Form, Direct.**

If I may, can, or must love,	If we may, can, or must love,
If thou mayst, canst, or must love,	If ye, or you may, can, or must love,
If he may, can, or must love.	If they may, can, or must love.

**Active Voice—Periphrastic Form—Passive Voice, Direct.**

If I may, can, or must be loving,	If I may, can, or must be loved,
If thou mayst, canst, or must be—	If thou mayst, canst, or must be—
If he may, can, or must be loving.	If he may, can, or must be loved.
If we may, can, or must be loving,	If we may, can, or must be loved,
If you may, can, or must be loving,	If you may, can, or must be loved,
If they may, can, or must be loving.	If they may, can, or must be loved.

2. If I may come, I will be there at ten o'clock. If I may ride, I would rather do so than walk.

For the Ancient Form, substitute *may* and *can*, for *mayst* and *canst*.

**THE INDEFINITE PAST OR THE IMPERFECT TENSE, FROM THE INDICATIVE****Active Voice, Simple Forms.**

REG. If I was,	If thou wast,	If he, she, or it was.
If we were,	If ye, or you were,	If they were.
ANC. If I were,	If thou wert,	If he, she, or it were.
If we were,	If ye, or you were,	If they were.

**Active Voice, Simple Forms, *Regular and Ancient*.**

If I loved,	If thou lovedst,	If he, she, or it loved.
If we loved,	If ye, or you loved,	If they loved.
If I loved,	If thou loved,	If he, she, or it loved.
If we loved,	If ye, or you loved,	If they loved.

**Active Voice, Emphatic Forms, *Regular and Ancient*.**

If I did love,	If thou didst love,	If he, she, or it did love.
If we did love,	If ye, or you did love,	If they did love.
If I did love,	If thou did love,	If he, she, or it did love.
If we did love,	If ye, or you did love,	If they did love.

**Active Voice, Periphrastic Forms, *Regular and Ancient*.**

If I was loving,	If thou wast loving,	If he was loving.
If we were loving,	If you were loving,	If they were loving.
If I were loving,	If thou wert loving,	If he were loving.
If we were loving,	If you were loving,	If they were loving.

**Passive Voice, Periphrastic Forms, *Regular and Ancient*.**

If I was loved,	If thou wast loved,	If he was loved.
If we were loved,	If you were loved,	If they were loved.
If I were loved,	If thou wert loved,	If he were loved.
If we were loved,	If you were loved,	If they were loved.

**THE INDEFINITE PAST OR THE IMPERFECT, FROM THE POTENTIAL****Active Voice, Simple Form, *Direct*.**

If I might, could, would, &c., be,	If we might, could, would, &c., be,
If thou mightst, couldst, &c., be,	If you might, could, &c., be,
If he might, could, would, &c., be.	If they might, could, &c., be.

For the Ancient Form, substitute *might, could, would, and should, for mightst, couldst, wouldst, and shouldst.*

**Active Voice, Simple Form, *Direct*.**

If I might, could, &c., love,	If we might, could, would &c., love,
If thou mightst, couldst, &c., love,	If you might, could, &c., love,
If he might, could, &c., love.	If they might, could, &c., love.



**Active Voice—Periphrastic Form—Passive Voice, *Direct*.**

If I might, could, &c., be loving,	If I might, could, &c., be loved,
If thou mightst, &c., be loving,	If thou mightst, &c., be loved,
If he might, could, &c., be loving.	If he might, could, &c., be loved.
If we might, could, &c., be loving,	If we might, could, &c., be loved,
If you might, could, &c., be loving,	If you might, could, &c., be loved,
If they might, &c., be loving.	If they might, could, &c., be loved.

THE FIRST DEFINITE PAST OR THE PERFECT TENSE, FROM THE INDICATIVE.

**Active Voice, Simple Forms.**

If I have been,	If thou hast been,	If he, she, or it has been
If we have been,	If ye, or you have been,	If they have been.

**Active Voice, Simple Form.**

If I have loved,	If thou hast loved,	If he, she, or it has loved
If we have loved,	If you have loved,	If they have loved.

**Active Voice—Periphrastic Form—Passive Voice.**

If I have been loving,	If I have been loved,
If thou hast been loving,	If thou hast been loved,
If he, she, or it has been loving.	If he, she, or it has been loved.
If we have been loving,	If we have been loved,
If ye, or you have been loving,	If ye, or you have been loved,
If they have been loving.	If they have been loved.

THE FIRST DEFINITE PAST OR THE PERFECT TENSE, FROM THE POTENTIAL.

**Active Voice, Simple Form, *Direct*.**

If I may, can, or must have been,	If we may, can, &c., have been,
If thou mayst, &c., have been,	If you may, can, &c., have been,
If he may, can, &c., have been.	If they may, can, &c., have been.

**Active Voice, Simple Form, *Direct*.**

If I may, can, or must have loved,	If we may, can, &c., have loved,
If thou mayst, &c., have loved,	If you may, can, &c., have loved,
If he may, can, &c., have loved.	If they may, can, &c., have loved.

**Active Voice—Periphrastic Form—Passive Voice, *Direct*.**

If I may, &c., have been loving,	If I may, &c., have been loved,
If thou mayst, — have been loving,	If thou mayst, &c., have been loved,
If he may, &c., have been loving.	If he may, &c., have been loved.
If we may, &c., have been loving,	If we may, &c., have been loved,
If you may, &c., have been loving,	If you may, &c., have been loved,
If they may, &c., have been loving.	If they may, &c., have been loved.

THE SECOND DEFINITE PAST OR THE PLUPERFECT TENSE, FROM THE  
INDICATIVE.

Active Voice, Simple Form, *Direct*.

If I had been,	If thou hadst been,	If he, she, or it had been.
If we had been,	If ye, or you had been,	If they had been.

Active Voice, Simple Form, *Direct*.

If I had loved,	If we had loved,
If thou hadst loved,	If ye, or you had loved,
If he, she, or it had loved.	If they had loved.

Active Voice — Periphrastic Form — Passive Voice, *Direct*.

If I had been loving,	If I had been loved,
If thou hadst been loving,	If thou hadst been loved,
If he, she, or it had been loving.	If he, she, or it had been loved.
If we had been loving,	If we had been loved,
If ye, or you had been loving,	If ye, or you had been loved,
If they had been loving.	If they had been loved.

THE SECOND DEFINITE OR THE PLUPERFECT, FROM THE  
POTENTIAL.

Active Voice, Simple Form, *Direct*.

If I might, could, &c., have been,	If we might, could, &c., have been,
If thou mightst, &c., have been,	If you might, could, &c., have been,
If he might, could, &c., have been.	If they might, could — have been.

Active Voice, Simple Forms, *Direct*.

If I might, could, &c., have loved,	If we might, could, &c., have loved,
If thou mightst, &c., have loved,	If you might, could, &c., have loved,
If he might, could, &c., have loved.	If they might, could — have loved.

Active Voice — Periphrastic Form — Passive Voice, *Direct*.

If I might, &c., have been loving,	If I might, &c., have been loved,
If thou mightst have been loving,	If thou mightst — have been loved,
If he might, &c., have been loving.	If he might, &c., have been loved.
If we might, &c., have been loving,	If we might, &c., have been loved,
If you might — have been loving,	If you might, &c., have been loved,
If they might — have been loving.	If they might, &c., have been loved.

3. Be thou a ghost, or goblin, I'll speak to thee. *If thou be a ghost—*

4. *Knew* he this truth, enough for man to know ;—

THE INDEFINITE FUTURE OR THE FIRST FUTURE, FROM THE INDICATIVE

Active Voice, Simple Form, *Direct*.

If I shall, or will be,	If we shall, or will be,
If thou shalt, or wilt be,	If ye, or you shall, or will be,
If he, she, or it shall, or will be.	If they shall, or will be.

Active Voice, Simple Form, *Direct*.

If I shall, or will love,	If we shall, or will love,
If thou shalt, or wilt love,	If ye, or you shall, or will love,
If he, she, or it shall, or will love.	If they shall, or will love.

Active Voice—Periphrastic Form—Passive Voice, *Direct*.

If I shall, or will be loving,	If I shall, or will be loved,
If thou shalt, or wilt be loving,	If thou shalt, or wilt be loved,
If he shall, or will be loving.	If he, she, or it shall — be loved.
If we shall, or will be loving,	If we shall, or will be loved,
If ye, or you shall — be loving,	If ye, or you shall, or will be loved,
If they shall, or will be loving.	If they shall, or will be loved.

THE DEFINITE FUTURE OR THE SECOND FUTURE, FROM THE INDICATIVE

Active Voice, Simple Form, *Direct*.

If I shall, or will have been,	If we shall, or will have been,
If thou shalt, or wilt have been,	If ye, or you shall — have been,
If he, she, or it shall — have been.	If they shall, or will have been.

Active Voice, Simple Form, *Direct*.

If I shall, or will have loved,	If we shall, or will have loved,
If thou shalt, or wilt have loved,	If ye, or you shall — have loved,
If he, she, or it shall — have loved.	If they shall, or will have loved.

Active Voice—Periphrastic Form—Passive Voice, *Direct*.

If I shall, or will have been loving,	If I shall, or will have been loved,
If thou shalt have been loving,	If thou shalt have been loved,
If he — shall have been loving.	If he — shall have been loved.
If we shall have been loving,	If we shall have been loved,
If ye, or you shall have been loving,	If ye, or you shall have been loved,
If they shall have been loving.	If they shall have been loved.

# 108. An OUTLINE of the Conjugation of the Transitive Verb, *To see*, Irregular. Arranged according to Tense.

In the following, the Singular is given; let the pupils supply the Plural.

PRINCIPAL PARTS, *To see*, *I saw*, *Seeing*, *Seen*.

## PRESENT TENSE.

INFINITIVE MOOD. *To see*, *To be seeing*, *To be seen*.

PARTICIPIAL MOOD. *Seeing*, *Being seen*.

### INDICATIVE.

SIMP.	{ <i>Direct.</i>	<i>I see,</i>	<i>Thou seest.</i>	<i>He sees, &amp;c.</i>
	{ <i>Inter.</i>	<i>See I?</i>	<i>Seest thou?</i>	<i>Sees he? &amp;c.</i>
EMP.	{ <i>Direct.</i>	<i>I do see,</i>	<i>Thou dost see,</i>	<i>He does see, &amp;c.</i>
	{ <i>Inter.</i>	<i>Do I see?</i>	<i>Dost thou see?</i>	<i>Does he see? &amp;c.</i>

### PERIPHRASTIC.

ACT.	{ <i>Direct.</i>	<i>I am seeing,</i>	<i>Thou art seeing,</i>	<i>He is seeing.</i>
	{ <i>Inter.</i>	<i>Am I seeing?</i>	<i>Art thou seeing?</i>	<i>Is he seeing?</i>
PAS.	{ <i>Direct.</i>	<i>I am seen,</i>	<i>Thou art seen,</i>	<i>He is seen.</i>
	{ <i>Inter.</i>	<i>Am I seen?</i>	<i>Art thou seen?</i>	<i>Is he seen?</i>

IMPERATIVE. *Simp.* *See thou, or see you, or see.*  
*Emp.* *Do thou see, or do you see, or do see.*

PERIPHRASTIC. { *ACT.* { *Be thou seeing, or be you seeing, or be seeing.*  
{ *Do thou be seeing, or do you be seeing, or do be seeing.*  
{ *PAS.* { *Be thou seen, or be you seen, or be seen.*  
{ *Do thou be seen, or do be seen, or be seen.*

### POTENTIAL

SIMP.	{ <i>Direct.</i>	<i>I may see,</i>	<i>Thou mayst see,</i>	<i>He may see.</i>
	{ <i>Inter.</i>	<i>May I see?</i>	<i>Mayst thou see?</i>	<i>May he see?</i>

### PERIPHRASTIC.

ACT.	{ <i>Direct.</i>	<i>I may be seeing,</i>	<i>Thou mayst be seeing,</i>	<i>He may be seeing.</i>
	{ <i>Inter.</i>	<i>May I be seeing?</i>	<i>Mayst thou be seeing?</i>	<i>May he be seeing?</i>
PAS.	{ <i>Direct.</i>	<i>I may be seen,</i>	<i>Thou mayst be seen,</i>	<i>He may be seen.</i>
	{ <i>Inter.</i>	<i>May I be seen?</i>	<i>Mayst thou be seen?</i>	<i>May he be seen?</i>

### SUBJUNCTIVE, from the Indicative.

SIMP.	{ <i>Reg.</i>	<i>If I see,</i>	<i>If thou seest,</i>	<i>If he sees.</i>
	{ <i>Anc.</i>	<i>If I see,</i>	<i>If thou see,</i>	<i>If he see.</i>
EMP.	{ <i>Reg.</i>	<i>If I do see,</i>	<i>If thou dost see,</i>	<i>If he does see.</i>
	{ <i>Anc.</i>	<i>If I do see,</i>	<i>If thou do see,</i>	<i>If he do see.</i>

### PERIPHRASTIC.

ACT.	{ <i>Reg.</i>	<i>If I am seeing,</i>	<i>If thou art seeing,</i>	<i>If he is seeing.</i>
	{ <i>Anc.</i>	<i>If I be seeing,</i>	<i>If thou be seeing,</i>	<i>If he be seeing.</i>
PAS.	{ <i>Reg.</i>	<i>If I am seen,</i>	<i>If thou art seen,</i>	<i>If he is seen.</i>
	{ <i>Anc.</i>	<i>If I be seen,</i>	<i>If thou be seen,</i>	<i>If he be seen.</i>

### SUBJUNCTIVE, from the Potential.

SIMP.	{ <i>Reg.</i>	<i>If I may see,</i>	<i>If thou mayst see,</i>	<i>If he may see.</i>
	{ <i>Anc.</i>	<i>If I may see,</i>	<i>If thou may see,</i>	<i>If he may see.</i>

### PERIPHRASTIC.

ACT.	{ <i>Reg.</i>	<i>If I may be seeing,</i>	<i>If thou mayst be seeing,</i>	<i>If he may be seeing.</i>
	{ <i>Anc.</i>	<i>If I may be seeing,</i>	<i>If thou may be seeing,</i>	<i>If he may be seeing.</i>
PAS.	{ <i>Reg.</i>	<i>If I may be seen,</i>	<i>If thou mayst be seen,</i>	<i>If he may be seen.</i>
	{ <i>Anc.</i>	<i>If I may be seen,</i>	<i>If thou may be seen,</i>	<i>If he may be seen.</i>



# 109. Synopsis of *To teach*, Transitive and Irregular.

PRINCIPAL PARTS. To teach, I taught, —teaching, —taught.

PRESENT TENSE, ACTIVE AND PASSIVE.

INFINITIVE. To teach, To be teaching, To be taught.

PARTICIPLE. — teaching, — being taught.

*First Person, Singular.*

INDICATIVE. I teach. Teach I? I do teach. Do I teach? I am teaching. Am I teaching? I am taught. Am I taught? IMP. — POTENTIAL. I may, can, or must teach. May, can, or must I teach? I may, can, or must be teaching. May, can, or must I be teaching? I may, can, or must be taught. May, can, or must I be taught? SUBJUNCTIVE. If I teach. If I do teach. If I am teaching. If I am taught. If I may teach. If I may be teaching. If I may be taught.

*Second Person, Singular.*

INDICATIVE. Thou teachest, or you teach. Teachest thou, or teach you? Thou dost teach, or you do teach. Dost thou teach, or do you teach? Thou art teaching, or you are teaching. Art thou teaching, or are you teaching? Thou art taught, or you are taught. Art thou taught, or are you taught? IMPERATIVE. Teach thou, or teach you, or teach. Do thou teach, or do you teach, or do teach. Be thou teaching, or be you teaching, or be teaching. Do thou be teaching, or do you be teaching, or do be teaching. Be thou taught, or be you taught, or be taught. Do thou be taught, or do you be taught, or do be taught. POTENTIAL. Thou mayst teach. Mayst thou teach? Thou mayst be teaching. Mayst thou be teaching? Thou mayst be taught. Mayst thou be taught? SUBJUNCTIVE. If thou teachest, or if thou, or you teach. If thou dost teach, or if thou, or you do teach. If thou art, or you are teaching, or if thou, or you be teaching. If thou art, or you are taught, or if thou, or you be taught. If thou mayst teach, or if thou, or you may teach. If thou mayst be teaching, or if thou, or you may be teaching. If thou mayst be taught, or if thou, or you may be taught.

*Third Person, Singular.*

INDICATIVE. He teaches school. Teaches he school? He does teach school. Does he teach school? He is teaching school. Is he teaching school? School is taught by him. Is school taught by him? POTENTIAL. He may teach school. May he teach school? He may be teaching school. May he be teaching school? School may be taught by him. May school be taught by him? SUBJUNCTIVE. If he teaches school, or if he teach school. If he does teach school, or if he

do teach school. If he is teaching school, or if he be teaching school. If school is taught by him, or if school be taught by him. If he may, can, or must teach school. If he may, can, or must be teaching school. If school may, can, or must be taught by him.

**110.** To Conjugate a verb *Negatively*, place the *negative* adverb *not*, after the verb, or after the first auxiliary. In the Infinitive, and Participial Moods, place the negative before the verb.

**INFINITIVE.** Not to love. Not to be loving. Not to be loved. Not to have loved. Not to have been loving. Not to have been loved.

**PARTICIPIAL.** Not loving. Not being loved. Not having been loved.

**INDICATIVE.** I love not. Love I not? I do not love. Do I not love? I am not loving. Am I not loving? I am not loved. Am I not loved?

**IMPERATIVE.** Love not thou. Do not thou love. Be not thou loving. Do thou not be loving. Love not. Do not love.

**POTENTIAL.** I may not love. May not I love? I may not be loving. May not I be loving?

I may not be loved. May not I be loved? **SUBJUNCTIVE.** Same as the Indicative, and Potential, by prefixing a Limiting Connective.

*Rules for the Attributes or Properties of Verbs.*

**RULE I.** When the subject noun names the actor or first primary idea, the Verb must be put in the Active Voice.

**RULE II.** When the subject noun names the receiver, the Verb must be put in the Passive Voice.

**RULE III.** When the subject noun is in the nominative case, the Verb must be limited by the Person and Number of its subject noun.

*First Exception.* When the subject noun of a subject clause is apparently in the nominative case, the Verb in the subject clause must not be limited by Person and Number.

*Second Exception.* When the subject noun of a subject clause is apparently in the nominative case, the Verb, which predicates of the subject clause, must be limited by the Person and Number of the subject noun of the clause, instead of the Person and Number of the subject clause.

*Third Exception.*—In the English language, although a subject noun be in the nominative, its Verb, in the participial mode, must not be limited by Person and Number.

**RULE IV.** *When WE is used for I, and YOU for THOU, the Plural Number must be attributed to the Verb.*

**RULE V.** *When the connector, AND, joins the clauses of a compound sentence, contracted in its affirmers, the Verb which is expressed must take the Plural Number, although its own subject noun may be in the Singular.*

*First Exception.* When a distributive adjective is joined to a subject noun, Rule V. must not be applied to its Verb.

1. Every man, woman, and child demands it.

*Second Exception.* When subject nouns are used in apposition, or synonymously, Rule V. must not be applied to the Verb.

2. This poet, statesman, and general, was born in obscurity.

**RULE VI.** *When a compound sentence, whose clauses are joined by the connector, OR, is contracted in its affirmers, the Verb expressed must be limited by the Person and Number of its own subject noun.*

3. Either I, or they are to do it. Either they, or I am to do it.

*First Exception.* If the second subject noun be explanatory of the first, the Verb must be limited by the Person and Number of the first subject noun.

4. The Palisades, a row of sharpened stakes, defend the building. A row of sharpened stakes or palisades defends the building.

**RULE VII.** *An intransitive Verb, between two subject nouns, must be limited by the Person and Number of the subject noun before it, unless the sentence be transposed.*

5. I am dust and ashes. These dollars are my money. My money is these dollars. Death is the wages of sin.

**RULE VIII.** *When a collective subject noun names a group of objects as a unit or one, the Singular Number must be attributed to its Verb; but, when the subject noun refers to the individuals of a group, the Plural Number must be attributed to its Verb.*

6. The army *was* defeated with great slaughter.

7. The Committee *were* unanimous in *their* opinions.

8. The jury *was* charged very carefully by the judge, and yet *they* could not agree.

**RULE IX.** *When the Verb is limited by person and number, it must be used in a Limited or Finite Mode.*

**RULE X.** *When the Verb is not limited by person and number, it must be used in an Unlimited or Infinite Mode.*

#### *Analysis of the Verb.*

1. The<sup>6</sup> son<sup>1</sup> sought<sup>2</sup> to<sup>4</sup> recover<sup>2</sup> his<sup>7</sup> lost<sup>6</sup> estates<sup>3</sup>

*General Analysis.* Logically, *the son*, etc., is a complex thought, expressed by the formula;—

$$FST = FS \frac{T}{fst}. \quad \text{Translate.}$$

Rhetorically, *the son*, etc., is a complex sentence, having two clauses; of which, the first clause, *the son sought*, is a principal independent clause, and the second clause, [himself] *to recover his lost estates*, is a subordinate clause, dependent in thought and in form, used as the first object of the affirmer, *sought*; its subject is *son*, understood; its affirmer, *recover*, related to the subject, *son*, by *to*; its first object, *estate*, having, as its adjuncts, *his*, *lost*.

*Special Analysis.* *Sought*, logically, is an action or second primary idea; rhetorically, it is the predicate of the subject, *son*; THEREFORE, grammatically, *sought* is a Verb. It is an irregular, transitive, simple Verb; from the Verb, *to seek*; its principal parts are; to seek, son sought, seeking, sought. It has the attributes, active voice, third person, singular number, indicative mode, past tense, simple form, historic. Its Forms are; Simple, *the son sought* (Here!); Emphatic, *the son did seek*; Periphrastic, Active, *the son was seeking*; Passive, *the son was sought*. Rules III., V., XI.

*Grammatical Analysis or Parsing.* *Recover*, is a regular, transitive, simple Verb; from the Verb, *to recover*; its principal parts are; to recover, son recovered, recovering, recovered. It has the attributes, active voice, no person, no number (Rule V.—First Exception), infinitive mode, (Rule XII.) present tense; etc.





## V. Adverbs.

The science of the Adverb includes ; *first*, the Definition; *second*, the Classifications ; *third*, the Attributes, and the Means of Knowing them ; *fourth*, the Conjugation ; and *fifth*, the Syntax of the Adverb.

*First, The DEFINITION.*

1. An ADVERB is a word, a phrase, or a clause used, in a sentence, as an adjunct of a verb or of another adjunct, to which it is not related by OF, or by an apostrophe.

NOTE I. Adverbs are generally formed by the contraction of a relator and a second object, sometimes with, and sometimes without, adjunct words.

## EXAMPLES.

1. All orders *thankfully* received, and *very promptly* executed. All orders received in a thankful manner, and executed in a very prompt manner.

*Parsing.* *Thankfully* is an *adverb* ; because, it is used as an adjunct of the verb, *received*.

*Very* is an *adverb* ; because, it is used as an adjunct of the adverb, *promptly*.

*Promptly* is an *adverb* ; because, etc.

*Very* is an *adverb* ; because, it is an adjunct of the adjective, *prompt*.

NOTE II. In the rhetorical use of language, Adjectives or Ad-nouns, and Adverbs are described as adjuncts. Their grammatical distinction is that Adjectives are adjuncts of nouns, while, adverbs are adjuncts of words which are not nouns. In both cases, adjuncts related by *of*, or by an apostrophe, and the elements of a compound adjective, are excepted.

2. *Now* is the time for war ; we'll talk of peace *no more*.

3. He was truly *more* energetic than his brother ; but *less thoughtfully* inclined.

4. Raise her up *tenderly*, lift her with care, fashioned *so slenderly*, *so* young and *so* fair.

NOTE III. Adverbs, like pronouns, are not absolutely necessary parts of speech. They are, however, convenient and pleasing, because they both shorten an expression and render it euphonious.

5. Piously, tenderly, devotedly, the mother bent o'er the lowly couch of her only child.

### *The Classifications.*

2. *Second, the CLASSIFICATIONS.* Adverbs are classified in two ways; according to the *mood or feeling of the narrator*; and, according to their *signification*.

3. *First Classification.* According to the *mood or feeling of the narrator*, Adverbs are divided into six kinds; namely, *Interrogative, Responsive, Affirmative, Negative, Intensive, and Exclamative*.

NOTE I. Instead of calling these *Interrogative Adverbs, Responsive Adverbs, etc.*, they may be described as Adverbs used *Interrogatively, Responsively, etc.*

4. *An INTERROGATIVE Adverb is one which is used in asking a question.*

### EXAMPLES.

1. *How* did he behave? *When* did ne come? *Where* was the boy? *Why* are you here?

5. *A RESPONSIVE Adverb is one which is used in answering a question.*

2. He behaved *well*; *properly*, *badly*. He came *yesterday*; *just now*; *to-day*. The boy was *here*; *there*; *yonder*.

6. *An AFFIRMATIVE Adverb is one which repeats or gives emphasis to an answer.*

3. Have you come? *Yes*, I have come. Has he gone? *Verily*, he has gone. Is this all? *Indeed*, it is.

7. *A NEGATIVE Adverb is one used in contradicting a question, or denying an assertion.*

4. Have you been there? I have *not* been there. *No*!

8. An **INTENSIVE Adverb** is one which strengthens or adds force to its principal adverb.

5. He has neither *too* much nor *too* little, who has *just* enough.

*Parsing.* *Too* is an *intensive Adverb*, adjunct of *much*. *Too* is *intensive*, because it enlarges or adds to the meaning of its principal word, *much*.

9. An **EXCLAMATIVE Adverb** is one which is used to express feeling, passion, or emotion.

6. Merrily every bosom boundeth. *Merrily, oh ! Merrily, oh !*

7. Now school is done, away we fly. Hurrah ! Hurrah ! Hurrah !

10. **Second Classification.** According to *signification*, Adverbs are divided into *five* kinds ; Adverbs of *Manner*, *Time*, *Order*, *Place*, and *Degree*.

11. Adverbs of **MANNER** show *how*, or *why* an act occurs, or a property exists ; and hence, include those, which express *cause*, *doubt*, *mode*, or *quality*.

#### EXAMPLES.

1. *Interrogative.* How did you find the book ? By seeking carefully.

*Parsing.* *How* is an *interrogative Adverb* of *manner* ; adjunct of *did find*.

*Carefully* is *responsive Adverb* of *manner* ; adjunct of *seeking*.

2. *Interrogative.* Why sports the tender lamb ? Because he fears no evil now.

3. *Doubt.* Perhaps the ship will come to-morrow. It may, possibly, be here now.

Substitute *perchance*, *peradventure*, *haply*, etc., for *perhaps*, or *possibly*, and then analyze them.



4. *Mode.* Thus have mankind lived and died. *In this manner*, etc.

5. *So* conduct thyself that thou live not *like* a bankrupt in spirits.

**12.** *Adverbs of TIME* show *when*, or *how often* an act occurs, or exists; as, *present, past, future, relative, absolute, and occasional time.*

6. *Interrogative.* When will we recite? *Now; presently; to-morrow.*

*At what time* will we recite? *At this time* we will recite.

7. *How often* have you recited? *Daily; weekly; seldom*, etc.

8. *Time present.* It rains *now*, and *yet* the sun shines.

9. *Time past.* As I have *already* said; this happened *yesterday; long ago; recently; lately; anciently*, etc.

10. *Time future.* We shall know *soon; to-morrow; ere-long; by-and-by*, etc.

11. *Time relative.* He came *early; late; seasonably*, etc.

12. James will tell us the news, when he comes.

When will James tell us the news? *Answer.* When he comes. In this example, the clause, *When he comes*, is used as the adjunct of *tell*; while, *when* is used as the adjunct of *comes*. The formula is, 
$$\frac{X}{Y(+)} \frac{Y}{X Y} Z.$$
 Translation = *X*, James; *Y* will tell us, when he comes; *Z*, the news. But  $Y = Y + X Y$ . That is; *Y*, will tell [to] us; (+) when; *X*, he; *Y*, comes.

NOTE I. Some prefer to make *when* a *Connective Adverb*, connecting the two clauses, and qualifying both verbs at the same time. This resolves the example into, James will tell us the news *at that time*, at *which time* James comes.

13. When James comes, then he will tell us the news.

14. *Time absolute.* It will remain here *for ever; perpetually; continually; eternally*, etc.

15. *Time occasional.* Ralph is here *often; seldom; occasionally; daily; weekly*, etc.

**13.** *Adverbs of ORDER* show the relation of events as to *direction, sequences, etc.*

16. They went *directly* ; *indirectly* ; *correctly* ; *orderly* ; *disorderly*, etc.

**14.** *Adverbs of PLACE show when, whence, or whither the act occurs, or exists.*

17. *Interrogative.* Where is my book? *Ans. Here.*

*In what place is my book? In this place is your book.*

18. *Whence comest thou; is it far hence?*

*From what place comest thou; is it far from this place?*

19. *Whither shall we flee? Answer. Thither.*

*To what place shall we flee? To this place ye shall flee.*

20. *In which place.* You will find it *here; there; everywhere; above*, etc.

21. *From which place.* *Whence* we came. *Thence* we came. *Hence* we came.

*From which place we came. From that place we came. From this place we came.*

NOTE II. Before these Adverbs of place, the preposition should not be used. *Whence* we came; not, *From whence* we came.

22. *To which place.* *Whither* thou goest, I will go.

**15.** *Adverbs of DEGREE show how much is intended.*

23. *Inter.* How much owest thou? *Ans. Much; little, etc.*

24. *Equality.* We have *enough; as much as* we desire.

25. *Abundance.* The dress is *very rich; exceedingly; extravagantly*, etc.

26. The fruit is *fully ripe; entirely; completely; perfectly.*

NOTE III. Those Adverbs, which, as relative adjuncts, join one clause to another, are sometimes called *Conjunctive Adverbs*.

27. Remain *until* I return.

#### *The Attributes.*

**16.** *Third, the ATTRIBUTES, and the MEANS of KNOWING them.* Some Adverbs have an attribute or property called *Comparison*.

NOTE I. Many Adverbs do not have this attribute; or, many Adverbs are not compared.

*The Comparison of the Adverb.*

**17.** COMPARISON is an attribute, which an adverb derives from its use in comparing two or more verbs, two or more adverbs, or two or more adjectives, in regard to the same attribute or property.

NOTE II. The Comparisons of the adjuncts, *Adjective*, *Adverb*, is the same in purpose and in form. The purpose of each being to compare two or more expressions with reference to the same attribute in each; the Comparison of the *Adjective* being a comparison between two or more nouns; while, the Comparison of the *Adverb* is a comparison between two or more verbs, two or more adverbs, or two or more adjectives.

EXAMPLES.

1. I came *near*, you came *nearer*, but he came *nearest*.
2. John acts *wisely*, Jane, *more wisely*, Ruth, *most wisely*.

**18.** Adverbs have *two* forms of Comparison; the *Regular*, and the *Irregular*.

**19.** Adverbs have *three* degrees or grades of Comparison; namely, the *Positive*, the *Comparative*, and the *Superlative*.

*The Positive Degree.*

**20.** The POSITIVE Degree is attributed to an adverb when it is used to compare a certain property of a verb with the same property in all other verbs; or, when it compares a certain property of an adjunct with the same property in all other adjuncts.

EXAMPLES.

1. He acts *wisely*. She acts *well*. The people drew *near*. They are *here now*. They run *together*.

*Parsing.* *Wisely* is an adverb of manner. It has the attribute, *positive* Degree; because, it compares the verb, *acts*, with all other actions of this kind.

2. He can do much who can keep himself still.

*The Comparative Degree.*

21. The COMPARATIVE Degree is attributed to an adverb when it is used to compare one verb with another, or one adjunct with another adjunct, in reference to the same attribute or property.

3. He acts *more wisely* than his brother [acts]. His house is *more handsomely* furnished than yours, but it is *less pleasantly* situated. The crowd drew *nearer* the judgment seat.

*Parsing.* *More wisely* is an adverb of manner. It has the comparative Degree; because, it is used in comparing the first verb, *acts*, with the second verb, *acts*, in reference to the same attributes, *wisely*.

4. This road is *more direct* than that road, but that road is *more travelled* than this.

*Parsing.* *More* is an adverb of degree. It has the comparative Degree; because, it is used in comparing the adjective, *direct*, which is expressed, with the adjective, *direct*, not expressed, with reference to the same property.

NOTE I. In the Comparative Degree, the second clause of the comparison is introduced by the connector, *than*. Hence, the subject of this second clause should always be in the nominative case. A few errors in this respect are in common usage, probably because they are more euphonious than the correct forms. See *Prepositions*.

5. "Than *whom*, none higher sat." Than who [person], none higher sat. Than which person sat none higher sat.

6. "Than him, none was ever braver." Than he, none was ever braver. None was ever braver than he was brave.

*The Superlative Degree.*

22. The SUPERLATIVE Degree is attributed to an adverb, when it is used to compare one verb with a definite number of verbs, or an adjunct with a definite number of adjuncts, with reference to the same attribute or property.

7. He acted *most wisely* of them all. The man who came *nearest* to the house, entered *first*.



*Parsing.* *Most* is an Adverb of degree. It has the attribute, *superlative* Degree; because, it is used in comparing one Adverb, *wisely*, with certain other Adverbs, *wisely*, understood, in reference to the same property, *degree*.

8. The slow horse ran slowly. The slower horse ran more slowly. The slowest horse ran most slowly.

NOTE II. When *no* is used as an Adverb, it must be used as an adjunct of an adjective in the comparative degree. *No* should never be used as an adjunct of a verb.

9. *No sooner* do they meet than they fight.

10. Tell me whether you will, or not. That is, *or will not*.

*Error.* Tell me whether you will, or *no*.

NOTE III. The repetition of a negative Adverb strengthens the negation.

11. I will *never, never, never* forget you.

NOTE IV. Two negations in the same clause destroy each other and render the meaning affirmative.

12. I did *not* do *nothing*. Then you *did* do something.

13. *Nor* did they *not* perceive their evil flight.

NOTE V. *Never* is composed of *not ever*; and hence, is directly the opposite of *ever* in signification, and should not be confounded with it.

14. I have seldom, or *never* failed to perceive it.

*Faulty.* I have seldom, or *ever* failed to perceive it.

15. Listen not to the voice of the charmer, charm he *never* so wisely.

This should be, charm he *ever* so wisely.

16. Take her up tenderly. Lift her with care;  
Fashioned so tenderly, young, and so fair.

17. Welcome the stranger with kindly affection;  
Hopefully, truthfully, not with dejection.

18. Ten censure wrong for one who writes amiss;  
A fool might once himself alone expose;  
Now one, in verse, makes many more in prose.

## MEANS of KNOWING DEGREES of Comparison.

23. The different Degrees, used in the Comparison of Adverbs, may be known in three ways;—

*First.* The Positive Degree is the *first* or *radical* form of the Adverb.

*Second.* The Comparative Degree, in its *Regular* Comparison, is formed by adding the suffix modification, *er*, to the Positive; or, by using the adjuncts, *more*, *less*, with the Positive.

## EXAMPLES.

1. Those who came *nearer*, were *more* pleasantly situated for hearing what was said, but the others were *less* crowded.

The Comparative Degree, in its *Irregular* Comparison, is formed by using a word different from the Positive.

2. This class reads well, but that class reads *better*; while, that class reads *worse*.

*Third.* The Superlative Degree, in its *Regular* Comparison, is formed by adding the suffix modification, *est*, to the Positive form; or, by using the adjuncts, *most*, *least*, with the Positive.

3. Some drew near, while others drew nearer, but these drew *nearest*.

4. When I speak soberly, you speak more soberly, he speaks *most soberly*.

5. That stream flows rapidly, the next flows less rapidly, while this flows the *least rapidly*.

The Superlative Degree, in its *Irregular* Comparison, is formed by substituting another word for the Positive.

6. You read well, Charles reads better, but Louise reads *best*.

24. The Comparison of Adverbs is shown by the following ;—

TABLE.

REGULAR COMPARISONS.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Near	nearer	nearest
Nearly	more nearly	most nearly
Nearly	less nearly	least nearly
Wisely	more wisely	most wisely
Wisely	less wisely	least wisely

IRREGULAR COMPARISONS.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Well	better	best
Badly, or ill	worse	worst
Much	more	most
Little	less	least
Far	farther	farthest
Forth	further	furthest

DEFECTIVE IN COMPARISON.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
—	formerly	first
Upper	—	uppermost

*Rules for Attributes.*

**RULE I.** *When the comparison is made between two attributes only, the Adverb must be put in the Comparative Degree.*

1. The girl was *more nearly* allied to the family than the boy. Of the two, the girl was *more nearly* allied to the family.

*Incorrect.* Of the two, the girl was the *most* nearly allied to the family.

**RULE II.** *When a comparison between one attribute and a definite number, three or more, is made, the adverb must have the Superlative Degree.*

2. Of the three children, the girl is the *most nearly* allied to the family.

*Incorrect.* Of the three children, the girl is the *more* nearly allied to the family.

### *Analysis of the Adverb.*

1. He<sup>1</sup> began<sup>2</sup> early<sup>3</sup> in<sup>4</sup> the<sup>5</sup> morning<sup>6</sup>.

*General Analysis.* Logically, *he began*, etc., is a simple thought of two parts; *he* is the primary idea in the first part; *began early in the morning*, is the second part, of which, *began* is the second primary idea; *early*, an idea subordinate to *began*; *in*, idea of relation between *morning* and *began*; *the*, subordinate idea, having an incidental relation to *morning*; *morning*, an idea subordinate to *began*, joined by the idea of relation, *in*.

Rhetorically, *he began*, etc., is a simple sentence, actively constructed; its principal words are, *he*, *began*; its adjunctive words, *early*, *in*, *morning*; its relator, *in*.—

*Special Analysis.* Rhetorically, *he* personates the subject; *began*, the predicate of the subject personated by *he*; *early*, adjunct of *began*; *in*, the relator of the subsequent, *morning*, to its antecedent, *began*; *the*, an adjunct of *morning*; *morning*, second object of *began*, to which it is related by *in*.

*Grammatical Analysis.* *Early* is an adverb of time, belonging to the affirmer, *began*; it is in the positive degree; and is compared; *Positive*, EARLY (Here!); *Comparative*, EARLIER; *Superlative*, EARLIEST.

NOTE I. *In the morning* may be parsed as an Adverbial phrase, or each word may be parsed separately.

2. They<sup>1</sup> laughed<sup>2</sup>, (while<sup>3</sup> you<sup>1</sup> were<sup>2</sup> speaking<sup>3</sup> seriously<sup>4</sup>).<sup>col.</sup>

*Parsing.* *While you*, etc., is a clause adverb, or an adverbial clause, of time; belonging to the affirmer, *laughed*. It is not compared.



## ANALYSES OF THE ADVERB.

## LOGICAL ANALYSIS.

Logically,  $\left\{ \begin{array}{l} \text{an Idea} \\ \text{a Group} \\ \text{a Thought} \end{array} \right\}$  used as an idea  $\left\{ \begin{array}{l} \text{subordinate to the} \\ \text{Action or Second Primary Idea} \\ \text{Subordinate Idea, ---} \end{array} \right\}$

## RHETORICAL ANALYSIS.

Rhetorically,  $\left\{ \begin{array}{l} \text{Word} \\ \text{Phrase} \\ \text{Clause} \end{array} \right\}$  Adjunct of the  $\left\{ \begin{array}{l} \text{Predicate or Affirmer, ---} \\ \text{Adjunct, ---} \end{array} \right\}$  not related by  $\left\{ \begin{array}{l} \text{of} \\ \text{apostrophe} \end{array} \right\}$

## GRAMMATICAL ANALYSIS.

: therefore, Grammatically,  
 --- is an  $\left\{ \begin{array}{l} \text{Adverb} \\ \text{Adverbial Phrase, ---} \\ \text{Adverbial Clause, ---} \end{array} \right\}$  of the  $\left\{ \begin{array}{l} \text{Adjective, ---} \\ \text{Verb, ---} \\ \text{Adverb, ---} \end{array} \right\}$   
 " " " " " "

It is  $\left\{ \begin{array}{l} \text{Compared; Pos., ---} \\ \text{Not Compared} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{Comp., ---} \\ \text{Super., ---} \end{array} \right\}$  (Here!)

## VI. Prepositions.

The science of the Preposition includes, *first*, the Definitions; *second*, the Classification; *third*, the Syntax of the Preposition.

*First, The DEFINITIONS.*

1. A PREPOSITION is a word which, in a sentence, has the use or office of a relator.

NOTE I. *Preposition* is an unscientific or a barbarous term. It might, with equal propriety, be applied to other grammatical classes; as, to adjuncts whose relation is shown by position, etc. Students may be allowed to use the term, *Relator*, in its stead.

## EXAMPLES.

1. *In* the same year, Hudson's ship, the Half-Moon, was also sent *to* the Hudson River *on* a like errand *by* the company.

*Parsing.* *In* is a *preposition*. It is a *preposition*, because, in this sentence, it has the use or office of a relator. Its subsequent term is the second object noun, *year*; its antecedent, the verb, *was sent*.

2. The affairs of the States are the States' affairs.

*Parsing.* *Of* is a *preposition*; because, in this sentence, it has the use or office of a relator; its subsequent term is the adjunct noun, *States*; its antecedent term is the subject noun, *affairs*.

3. A sailor relates the narratives of his voyages.

4. The study of language relates to all our other studies.

5. Send the boys *to* get the bushes, and leave us, girls, to arrange the flowers.

*Parsing.* *To* is a *preposition*; because, in this sentence, it has the use or office of a relator; its subsequent term is the verb, *get*; its antecedent term, the subject noun, *girls*.

*Second, The CLASSIFICATION.*

2. Prepositions, according to their *subsequent terms*, are divided into *three* classes, Prepositions of *Object Nouns*; Prepositions of *Adjunct Nouns*, and Prepositions of *Verbs*.

**3.** PREPOSITIONS of OBJECT NOUNS show the relation of second object nouns to their verb. These Prepositions are found in every language.

6. This building was erected *by*<sup>46</sup> its founder *on*<sup>46</sup> that very spot.

*Grammatical Analysis.* *By* is a Preposition of an Object Noun, because, it shows the relation of the second object noun, *founder*, to its antecedent verb, *erected*.

NOTE. II. In nearly all languages, the only use of Prepositions is to show the relation of a subsequent second object noun to its antecedent verb.

7. He journeyed *a*<sup>46</sup>foot. He journeyed *on*<sup>46</sup> foot.

8. He journeyed *on in* danger and alone. He journeyed forward *in* danger and alone. He continued his journey *in* danger and alone.

9. Tell us the story of Jack, the Giant Killer. Tell [*to*] us the story of Jack, the Giant Killer.

10. The man, *in* the moon, must have been made *of* moonshine.

*Parsing.* *Of* is a Preposition of an Object Noun; because, it shows the relation of the second object noun, *moonshine*, to its antecedent verb, *must have been made*.

11. Asa paid — William the money. Asa paid the money *to* William.

12. The enemy slew the people with the sword. The people were slain with the sword by the enemy.

13. The people were slain *by* the sword.

*Parsing.* *By* is a Preposition; because, it shows the relation of *sword* to *were slain*. *Sword*, the instrument with which the act was done, is taken for *enemy*, the actor; hence, *by* is used instead of *with*. (See *Relators*.)

**4.** A PREPOSITION of an ADJUNCT NOUN shows the relation of an adjunct noun to its principal word, which is either a noun or an adjective.

14. The den of a thief is a thief's den.

*Parsing.* *Of* is a *Preposition* of an *Adjunct Noun*; because, it shows the relation of the adjunct noun, *thief*, to its principal word, which is the noun, *den*.

15. A man, too fond *of* wealth, is in danger of doing dishonest things.

The first *of* is a *Preposition* of an *Adjunct Noun*; because, it shows the relation of the adjunct noun, *wealth*, to its principal or antecedent, which is the adjective, *fond*.

The second *of* shows the relation of the adjunct clause, *doing dishonest things*, to its antecedent, which is the noun, *danger*.

NOTE III. The word, *of*, is probably the only one which can really be used to name the relation of an adjunct noun to its principal noun. Other words may appear to be so used, while, in reality, they are not. Thus;—

16. The man, *in* the moon, must have been made of moonshine.

In this example, *in* appears to show the relation of *moon* to *man*; but, in reality, it is the result of a contraction of the sentence, *the man, who lives in the moon*, etc.

17. In the beginning, the earth was without form.

18. The horse ran along the road, through the woods, into the field.

19. Tell us the story *of* Jack, the Giant Killer.

20. Sing a stanza *of* "Short Speech Suffices."

5. A *PREPOSITION* of a *VERB* shows the relation of a verb to its own subject noun. This Class of Prepositions is found in very few languages.

21. Teach me *to* feel another's woe.

*Parsing.* *To* is a *Preposition* of a *Verb*; because, it shows the relation of the verb, *feel*, which is in the infinitive mode, to its own subject, personated by *me*.

NOTE IV. *To* is the only word which is used to show the relation of a verb to its own subject noun; hence, when *to* is so used, it is called the *sign* of the infinitive mode. After several verbs, such as, *bid*, *feel*, *hear*, *see*, *let*, etc., the Preposition, *to*, or the sign of the infinitive mode, may be understood.

22. He bade me feel another's woe.

23. I felt the ground shake under *me*.



NOTE V. A Relator and its subsequent term are called a *Prepositional* Phrase or an *Adverbial* Phrase.

24. *In what place* is my hat? Where is my hat? *In this place* is your hat. Here is your hat. *In that place* is your hat. There is your hat.

NOTE VI. Sometimes Prepositions are used *Inceptively*.

25. *That* he neither writes nor reads is very surprising.

26. *For* to me to live is Christ, and to die is gain.

27. *That* mind is not matter, is certain.

NOTE VII. The subsequent term of a Preposition may be understood; as,—

28. The persons within the church were much disturbed by the persons without [the church].

NOTE VIII. The Preposition should always precede its subsequent term; as,—

29. Heaven hides the book of fate *from* all creatures.

30. Heaven, *from* all creatures, hides the book of fate.

31. *From* all creatures, heaven hides the book of fate.

32. *To* whom did you give the book?

*Incorrect.* Whom did you give the book *to*?

33. About whom are you talking?

*Common Error.* Whom are you talking about? Who are you talking about?

NOTE IX. A Preposition and its subsequent noun and its adjuncts are frequently contracted to a single word.

34. They fled in haste. They fled hastily. They fled in eager haste. They fled eagerly.

NOTE X. Sometimes two Prepositions are used together; in this case, supply the omitted part; or, if this be inconvenient, take them together, as a *Compound Preposition*; as,—

35. The place is *over beyond* Jordan.

Omit the word, *over*.

36. He hath also set the one *over against* the other.

37. Heaven *from above* smiles on the scene.

That is, Heaven *from* the sky *above* us smiles on the scene.

NOTE XI. *At* is used to show the relation of home, places of resort, and smaller towns; as,—

38. I board with my parents *at* home; last year I was *at* the Springs; before that I was *at* Washingtonville.

NOTE XII. Action, or state in regard to *three* or more, is expressed by *among*, *amongst*, *amid*, *amidst*; in regard to *two*, by *between* and *betwixt*; as,—

39. *Amid* those forest shades, that proudly reared  
 Their unshorn beauties toward the fav'ring skies,  
 An axe rang sharply.
40. *Betwixt* me and thee let there be no strife.

NOTE XIII. Action, or state continuing through a certain time, is expressed by *during*; continuing only a part of the time mentioned, by *in*, or *within*; as,—

41. The bells were rung *during* the whole time of the fire.
42. *During* yesterday ten vessels came into port, which is more than the number *within* the twenty days preceding that time; another is expected *in* the night, or at an early hour *in* the morning.

NOTE XIV. Sometimes a word, generally used as a Preposition, is improperly used with a verb which has no second object, either expressed or understood. These words are not Prepositions, because they have no subsequent terms; nor are they adverbs. Some grammarians propose to call them *Prepositional Adverbs* or *Adverbial Prepositions*. They should be called *errors*. Narrators should avoid the use of them, should shun them, in the construction of a sentence; while, the *narratee* should correct the sentence before analyzing it.

43. Such specimens as these are often met *with*. *Error.*
44. The copy was carefully read *over*. *Error.*

NOTE XV. Whenever one of these "mean little words" is used at the end of a sentence, one error can, and three errors may be found; namely, the first, a logical; the second, a rhetorical; and the third, a grammatical error.

45. These conditions were insisted *on*.

This is illogical; *on* should show the relation between *conditions* and *insisted*. The attempt is made to use *conditions* as a subject, which can not be done, because it names neither an actor nor a receiver.

46. You saw him, whom I gave it *to*.

You saw him, *to* whom I gave it.

47. Who were provided *for* by this arrangement.

In this example, we find *three* kinds of errors. *First.* It is *illogical*. *Who* belongs to the act, and hence, can not be made a subject, without altering the statement.

*Second.* It is *not rhetorical*. The relator should precede *who*.

*Third.* It is *ungrammatical*. *Who* is the subsequent of *for*, and hence, should be *whom*.

Study carefully the following examples. They contain very common and yet very gross errors, and should be condemned as much for their awkwardness, as for being illogical.

48. "In the consideration of this subject, the fact must not be lost sight of."

49. "This course should be insisted on."

50. "Certain studies must be gone through *with*, before certain other studies are entered *upon*."

NOTE XVI. A few instances occur, in which the second term of a comparison is put in the objective instead of the nominative case. In these cases, some grammarians call the connector, *than*, a *Preposition*, equivalent to *except*. For the correction of this error, see Adjectives and Adverbs, *Comparative Degree*.

51. Than whom, none higher sat. Than he, none higher sat. None sat higher than he sat.

The use of *whom* instead of *who* must be regarded as a *poetic license*, or grammatical error, made for the sake of euphony.

52. Temperance and exercise preserve the health, both of the body and the mind.

NOTE XVII. When a Connective is followed by a contracted clause, care must be taken not to obscure the sense by omitting a preposition which should be expressed; thus, ex., 44, should be, and of the mind.

53. The team passed through the yard and the garden. The team passed through the yard and *through* the garden.

54. Over the river and over the lake, over the tall grass and over the brake, away we hie in our cloud-swept car.

NOTE XVIII. A Preposition must not be used between a first object noun and its verb; since, the relation of a first object noun to its

verb must be shown either by the meaning of the noun, or by its position, or by both of these means.

55. While I was reading *of* it over I discovered my mistake. While I was reading it I discovered my mistake.

56. He was fond of reading *of* the history of the war.

57. Should a school building be surrounded *with* a fence?

58. The place was *over* beyond Jordan. The place was beyond Jordan.

NOTE XIX. A Connective must not be used in the place of the Preposition, *to*, as the sign of the Infinitive Mode.

59. We will try *to* do it. We will try *to* avoid it.

We will try *and* do it. We will try *and* avoid it.

### *Third, The SYNTAX of the PREPOSITION.*

RULE I. *A Preposition must precede its subsequent term.*

RULE II. *In the English, the preposition, BY, must be used to show the relation of a second object, which names the actor or first primary idea.*

#### *Analyses of the Preposition.*

1. *In*<sup>46</sup> the<sup>6</sup> morning<sup>5</sup>, the<sup>6</sup> bands<sup>1</sup> of<sup>46</sup> sleep<sup>6</sup> are<sup>2</sup> broken<sup>2</sup>; *in*<sup>46</sup> the<sup>6</sup> evening<sup>5</sup>, we<sup>71</sup> surrender<sup>2</sup> (ourselves<sup>71</sup> *to*<sup>46</sup> be<sup>2</sup> bound<sup>2</sup> by<sup>46</sup> them<sup>7</sup>).<sup>3el</sup>

Log., *in* is the relation of — ; Rhet., *in* is the relator of — hence, Gr., *in* is the Preposition of an Indirect Object Noun.

Log., *of* is the relation of — ; Rhet., *of* is the relator of — hence, Gr., *of* is the Preposition of an Adjunct Noun.

*To* is the relation of — ; *to* is used as the relator of — ; hence *to* is the Preposition of a Verb.



## ANALYSES OF THE PREPOSITION.

## LOGICAL ANALYSIS.

## Logically,

— is an idea of relation between the { Actor or First Primary Idea, — } and the { Actor, — }  
 { Action or Second Primary Idea, — } { Action, — }  
 { Subordinate { Idea, — } { Receiver, — }  
 { Group, — } { Subordinate Idea, — }  
 { Thought, — }

## RHETORICAL ANALYSIS.

## Rhetorically,

— is a Relator, — shows the relation of { Word } { Second Object, — } to its antecedent { Subject, — }  
 its subsequent { Phrase } { Predicate, — } { First Object, — }  
 { Clause } { Adjunct, — } { Second Object, — }  
 { Adjunct, — }

## GRAMMATICAL ANALYSIS, OR, PARSING.

## ; therefore, Grammatically.

— is a Preposition or Relator of the { Ind. Object Noun—to the Pred.— }  
 { Adjunct Noun—to its Principal.— }  
 { Verb.—to its Subject.—Rule. }

## VII. Conjunctions.

The science of the Conjunction includes; *first*, the Definition; *second*, the Classification; and *third*, the Syntax of the Conjunction.

### *First, The DEFINITION.*

1. A CONJUNCTION is a word which, in a sentence, has the use or office of a connector.

NOTE I. Conjunctions are sometimes called *Connectives*.

### EXAMPLES.

1. Every man's cause is just in his own eyes; *but*, presently his neighbor cometh, *and* he searcheth him.

*Parsing.* *But* is a Conjunction; because, in this sentence, it has the use or office of a connector.

2. The Lord of Hosts is mightier than thou [art].

3. He will depart as soon *as* the conveyance can be made ready.

NOTE II. A few examples occur, in which, Conjunctions seem to connect words only, but even these may be resolved into contracted sentences; so that the Conjunction joins sentences only.

4. The Eastern Continent is divided into three parts; Europe, Asia, *and* Africa. The Eastern Continent is divided into three parts, of which parts the first part is Europe, *and* the second part is Asia, *and* the third part is Africa.

5. Two *and* three are five. Two added to three are five.

2. *Second, the CLASSIFICATION.* Conjunctions, according to the comparative degree of the clauses which they join, are divided into two kinds; namely, *Coordinate*, and *Subordinate*.

**3.** A CO-ORDINATE *Conjunction* is one which joins one clause to another of the same degree.

NOTE III. Co-ordinate Conjunctions are sometimes called *Extending Conjunctions*.

#### EXAMPLES.

1. The king has houses, *and* lands, *and* great riches.

*Grammatical Analysis.* *And* is a Co-ordinate or *Extending Conjunction*; because, it joins clauses of the same degree.

2. Will you ride to-day, *or*, will you walk to-day? Will you ride *or* walk to-day?

3. He came *but* he did not stay long.

4. He went in haste, *because* he was anxious to see his friend.

**4.** A SUBORDINATE *Conjunction* is one which joins a co-ordinate Clause to a verb, to an adjective, or to an adverb of a clause having a higher degree.

NOTE IV. Subordinate Conjunctions are sometimes called *Limiting Conjunctions*.

5. You cannot go, *unless* your teachers permit you.

*Parsing.* *Unless* is a subordinate or *limiting Conjunction*; because, it joins the subordinate clause, *your teachers permit you*, to the verb, *cannot go*, of the higher clause, *you cannot go*.

6. You will take cold, *if* you sit in that draught.

7. He waited *until* I came home.

NOTE V. When a Conjunction joins a dependent clause to an adjective, the adjective and the Conjunction are used *Correlatively*. When the Conjunction joins a dependent clause to an adverb, the adverb and the Conjunction are used *Correlatively*.

8. He gave *more* attention *than* you gave.

*Parsing.* *Than* is a subordinate Conjunction used *correlatively* with *more*; because, by the antecedent adjective, *more*, we know that the second term of comparison must follow, and that the clause, expressing this second term, must be joined to the adjective, *more*, by the subordinate Conjunction, *than*.

9. To-day we will study more diligently *than* we did yesterday.

10. We dismounted, as quickly as we could, and concealed ourselves in the bushes.

*Parsing.* *As* (as we could) is a *subordinate* Conjunction, used *correlatively* with the adverb, *as*; because it connects the dependent clause, *we could* [dismount], to *as* [quickly], an adverb in another clause of a higher degree.

11. No sorrow is so great that it can not be assuaged by time.

12. I will teach this subject as well as I can.

NOTE VI. Sometimes, Conjunctions seem to connect words in apposition. This is due, probably, to a contraction.

13. On this occasion, Mr. Smith officiated *as* chairman.

14. On this occasion Mr. Smith officiated *as* a chairman officiates.

15. He acts *as if* he owned the whole city. He acts *as* he would act, *if* he owned the whole city.

16. I have as much money, *as* I need. I have as much money, *as* the money is, which money I need.

### *The Syntax of the Conjunction.*

#### *Third, the SYNTAX of the Conjunction.*

RULE I. *The Conjunction must precede its subsequent clause.*

#### EXAMPLES.

1. I will heed not your words, *because* ye have not heeded mine. *Because* ye have heeded not my words, I will heed not yours.

RULE II. *When two or more clauses, joined by coordinate Conjunctions, are contracted in their verbs, the Conjunction must be expressed before the last clause.*

### *Analyses of the Conjunction.*

1. Glory be to Thy name, *as* it was in the beginning, is now, *and* ever shall be. Glory be unto Thy name, *as* it was



in the beginning, and glory be to Thy name, as it is now, and glory be to Thy name, as it ever shall be.

*General Analysis.* Logically, *as* is a co-ordinate idea of connection between the simple thoughts, *glory be to Thy name, it was in the beginning*; rhetorically, *as* is a co-ordinate connector, joining the dependent clause, *it was in the beginning*, to the predicate, *be*, of the principal clause, *glory be to Thy name*; THEREFORE, grammatically, *as* is a Conjunction.

*Grammatical Analysis or Parsing.* *As* is a co-ordinate Conjunction. It precedes its clause, *it was in the beginning*, according to Rule I.

*General Analysis.* *And*, logically, is the co-ordinate idea of connection between the two compound thoughts, *glory be to Thy name, as it was in the beginning; glory be to Thy name, as it is now*; rhetorically, *and* is a co-ordinate connector, joining two compound clauses of the same degree; THEREFORE, grammatically, *and* is a co-ordinate Conjunction.

*Grammatical Analysis or Parsing.* *And* is a co-ordinate Conjunction, etc. It precedes the clause, *etc.* which it connects.

2. *As* is the boy, so is the man. Such is the man, *as* is the boy.

*General Analysis.* Logically, *as* is a co-ordinate idea of connection between the dependent thought, *is the boy*, and the subordinate idea, *so, such*, in the principal thoughts, *so is the man, such is the man*; rhetorically, *as* is a co-ordinate connector, joining the co-ordinate clause, *is the boy*, to the adjuncts, *so, such*, in the principal clauses, *so is the man, such is the man*; THEREFORE, grammatically, *as* is a co-ordinate Conjunction, used correlatively with the adjectives, *so, such*.

## ANALYSES OF THE CONJUNCTION.

## LOGICAL ANALYSIS.

Logically,  $\left\{ \begin{array}{l} \text{Co-ordinate} \\ \text{--- is a} \\ \text{Subordinate} \end{array} \right\} \left\{ \begin{array}{l} \text{Idea of Connection be-} \\ \text{tween the} \\ \text{Simple} \\ \text{Compound} \end{array} \right\} \left\{ \begin{array}{l} \text{Thought, ---, and the} \\ \text{Simple} \\ \text{Compound} \end{array} \right\} \left\{ \begin{array}{l} \text{Thought, ---} \\ \text{Compound} \end{array} \right\}$

## RHETORICAL ANALYSIS.

Rhetorically,  $\left\{ \begin{array}{l} \text{Co-ordinate} \\ \text{--- is a} \\ \text{Subordinate} \end{array} \right\} \left\{ \begin{array}{l} \text{Connector; joining the} \\ \text{Simple} \\ \text{Compound} \end{array} \right\} \left\{ \begin{array}{l} \text{Clause, ---, to the} \\ \text{Simple} \\ \text{Compound} \end{array} \right\} \left\{ \begin{array}{l} \text{Clause, ---} \\ \text{Predicate of the Clause, ---} \\ \text{Adjunct of the Clause, ---} \end{array} \right\}$

## GRAMMATICAL ANALYSIS OR PARSING.

; therefore, Grammatically,  $\left\{ \begin{array}{l} \text{Co-ordinate Conj. con'ing the Cl.---to the Cl.---} \\ \text{--- is a} \\ \text{Subordinate Conj. relating the Cl.---to the} \end{array} \right\} \left\{ \begin{array}{l} \text{Predicate---} \\ \text{Adjective---} \\ \text{Adverb---} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{precedes its clause --- according to Rule I.} \\ \text{is expressed before the last } \left\{ \begin{array}{l} \text{Noun} \\ \text{Verb} \end{array} \right\} \text{ according to Rule II} \end{array} \right\}$

## VIII. Exclamations.

The science of the Exclamation includes; *first*, the Definitions; *second*, the Classification; *third*, the Syntax of the Exclamation.

*First, the DEFINITIONS.*

1. An EXCLAMATION is a word, a phrase, a clause, or a sentence, which, in a sentence, is used to express some feeling or emotion of the speaker.

## EXAMPLES.

1. Rudely I seized it. Too rudely; alas!

*Parsing.* *Alas!* is a word exclamation; because, it is used to express an emotion of the narrator.

2. Hail, Columbia, *Happy land!*

*Parsing.* *Happy land!* is a phrase Exclamation; because, etc.

3. "Heaven save your Majesty!" "God bless the Queen!" is frequently repeated, when Victoria appears in public.

*Parsing.* *Heaven save your Majesty!* is a clause Exclamation; because, etc.

4. Hear, land of cakes, and brother Scots; from Maiden Kirk to Johnnie Groat's.

*Parsing.* *Hear, land of cakes, etc.,* is a sentence Exclamation; because, etc.

NOTE I. An Exclamation, which occurs between the parts of a sentence, is sometimes called an *Interjection*.

NOTE II. An Exclamation, which does not express a distinct idea, is sometimes called an *Ejaculation*.

5. Oh! Oh! So you have come at last.

NOTE III. As Interjections, the word, *Oh*, is used alone or by itself, as, *Oh! Ah! Alas!*; while, the word, *O*, is used as if an adjunct of some word or phrase; *O Thou Eternal One!*

2. *Second, the CLASSIFICATION.* Exclamations are divided into *four* kinds; namely, *Exclamative Words, Exclamative Phrases, Exclamative Clauses, and Exclamative Sentences.*

6. *Exclamative Words.* "Good!" say you? "Good!" say I; "Good!" says every one.

7. *Exclamative Phrases.* Ha, ha, ha; he, he, he. A good joke! A capital joke!

8. *Exclamative Clauses.* Hark! they whisper, angels say, "Sister Spirit! come away!"

9. *Halloo, here!* Is any body awake within?

10. Whoa, boys! Steady, boys! Gently now, gently!

11. If they shall say, Lo, here! or, Lo, there!

12. Ha, ha, ha; he, he, he. A good joke! Capital, capital!

13. 'Twas strange! 'Twas passing strange! 'Twas pitiful! 'Twas wondrous pitiful!

14. *Exclamative Sentences.* Lives there a heart with soul so dead, that never to itself hath said, "This is my own, my native land!"

15. "Shall mortal man be more just than God!"

16. My friends, our *country must* be free!

17. The land is never *lost*, that has a *son* to *right* her, and here are *troops* of sons and *loyal* sons!

18. Alas! my noble boy! that thou shouldst die.

19. Gently! gently! Do not awake the monster!

20. I am coming! I am coming!

Hark! the little bee is humming;

See! the lark is soaring high

In the bright and sunny sky,

And the gnats are on the wing;

Little maiden, now is Spring!



21. Thou lovely and glorious Spring,  
    Descending to us from the sky,  
I praise thee for coming to bring  
    Such beautiful things to my eye!
22. Fill it up! Ashes to ashes, and dust to dust.
23. Oh, sweet the jessamine's buds of snow,  
    In mornings soft with May!  
Oh, silver clear the waves that flow,  
    Reflecting heaven, away!
24. Is the enemy marching to battle! Rise! Rise!  
For the foe is near! Stay not to sharpen your  
Weapons, or the town will strike at last,  
When, from dreams of coming battle, you may  
    Wake to find it past!
25. Get thee back, Sorrow! Get thee back!
26. "Nay," he shouted, "Our country forever!"
27. When he died, he was praying for you!
28. Forward, the Light Brigade! Charge for the guns!
29. My blood grows chilly, and I freeze with horror!
30. By heaven! cried Francis, rightly done!
31. The voice of prayer in the world of bliss!
32. Behold how good a thing it is,  
    And how becoming well,  
Together such as brethren are  
    In unity to dwell!

## ANALYSES OF THE EXCLAMATION.

## LOGICAL ANALYSIS.

**Logically,**  
 — is a { Passion  
 Emotion  
 Idea  
 Group  
 Thought

## RHETORICAL ANALYSIS.

**Rhetorically,**  
 — is a { Word  
 Phrase  
 Clause  
 Sentence

expressing the { Feeling, —  
 Passion, —  
 Emotion, —

## GRAMMATICAL ANALYSIS.

; therefore, Grammatically,

— is an Exclamative

{ Word  
 Phrase  
 Clause  
 Sentence

or { Word  
 Phrase  
 Clause

Exclamation.

**It is placed** { before the expression; according to Rule —  
 after

## GRAMMATICAL CLASSIFICATION.

1. THE same word may be used in several different offices; but its classification must, in every instance, depend on its use.

This proposition is a repetition of what has already been stated; but its importance seems to justify us in calling special attention to it; the more so, because our elementary works on language contain so many expressions directly calculated to beget the idea, that certain words are, in themselves, certain parts of speech. So far, we have endeavored not only to avoid such expressions, but to guard the learner against the inception of an idea so erroneous. To enforce the importance of classifying each word according to its use, the following familiar sentences are given.

1. Painters paint buildings with paint, which they carry in paint-pots, and apply with paint-brushes.

2. The dock-masters dock the wages of the laborers, who come to work on the dock after a certain time.

3. Mr. Wells informs me, that all the wells in his vicinity are well filled with water; and that all his friends are well.

4. In the last example, *with* is a preposition; what is it in this example?

5. Did you find *with* in the list of prepositions?

6. But is often used as a conjunction; what is it here?

7. I, thou, he, she, and it are often used as pronouns.

8. Do not thee and thou me; I am no friend of thine.

9. Parse *did find* in the analysis given above, and also as it is used here.

10. In the last example, *here* is an adverb.

11. In the tenth example, *adverb* is a common noun.

12. "And" is a Copulative Conjunction. "Are" is an irregular intransitive simple Verb. "O" is an Exclamation. "I" is not a Pronoun in this sentence.

13. The woman said, that that that, that that man parsed, was not that that, that that lady asked him to parse.

14. In the last example, him is a primitive pronoun; what is it in this, and what is its case?

15. Henry leaves the leaves of his fruit-trees lying in the walk.

16. Henry, in the last example, is a proper noun; what is it in this?

17. What a queer thing parsing is! If I call *with* a preposition, I make it a noun; if I call *it* a pronoun, it becomes a common noun; if I say, "*them* is a pronoun, third, plural, and objective," I make *them* a common noun, neuter, third, singular, and in the *nominative*!

---

#### TERMS COMMONLY USED.

2. THE Secondary Clauses of Compound Sentences are sometimes named according to the *grammatical* character of the words, by which the relations of these Secondary clauses are shown.

FIRST. The *Vocative Clause*, which is introduced by the name of the person, or object addressed.

1. "O, *Genius of Art*, fill us with the inspiration of a still higher, and a more spiritual beauty!"

SECOND. The *Appositional Clause*, which contains a noun in apposition with a noun in the other clause.

2. Pythagoras, *an ancient philosopher*, made many discoveries in geometry and astronomy.

3. He was employed as *Secretary of the Board of Trade*.

THIRD. The *Casual Clause*, which tells the cause, or object, for which an action is done.

4. Congress assembled *to devise the means for raising a revenue*.

FOURTH. The *Participial Clause*, which is introduced by a participle.

5. The Russians, *discovering our approach*, fled hastily.



6. She, *loved by all*, loved all in return.

FIFTH. The *Hypothetical*, or *Subjunctive Clause*, which is introduced by a Limiting Connective, and hence, is in the Subjunctive.

1. *If I be Hodge*, I have lost a horse; but, *if I be not Hodge*, I have found a good halter.

8. *When Spring comes*, the trees take their clothing from their trunks.

SIXTH. The *Relative Clause*, which is introduced by a designating adjective, used relatively.

9. This is an occasion, *which is long to be remembered by all now present*.

3. Phrases are divided and named according to the words, by which their Logical and Rhetorical Characters are shown.

FIRST. The *Prepositional Phrase*, which includes the preposition and its second object.

1. The vine hangs *on the tree*, which *is in the garden*.

2. *The next instant*, all was hushed.

3. Some love labor; others, *on the contrary*, abhor it.

4. The planet, Venus, may be known *by its brightness*, and *by its locality*.

5. *On the other hand*, this proposal did not suit both parties.

SECOND. The *Adverbial Phrase*, which is introduced by an adverb.

6. The skies were *transparently blue*.

7. They live *away over the hills*.

8. We were at the place *punctually*.

a. Sometimes these are parsed as *Adverbial Phrases*. When the student is familiar with the use of each word in the Phrase, this manner of disposing of these constructions will answer very well.

THIRD. The *Adjective Phrase*, which is introduced by an adjective.

9. *Conscious of rectitude*, he maintains his principles.

## ORTHOEPY AND ORTHOGRAPHY.

1. The Second Part of Grammar includes the kindred subjects, *Orthoepy*, and *Orthography*.

### Orthoepy.

2. *The term, ORTHOEPY, is applied to the science and art of speaking or pronouncing words correctly.*

NOTE I. English Orthoepy includes those sounds which are used in speaking or pronouncing English words. It does not include those sounds which, in speaking or in reading, form a part of Mood Language.

NOTE II. Orthoepy includes the correct speaking or pronunciation of words only; while, Reading or Elocution includes the correct reading and speaking of phrases, sentences, paragraphs, chapters, etc.

3. NOMENCLATURE. The Names or Terms, used in Orthoepy, are *Organs of Voice*, *Organs of Speech*, *Phonic Elements of Words*, *Enunciation*, *Articulation*, *Phonic Syllable*, and *Oral Spelling*.

### *The Organs of Voice.*

4. *The ORGANS OF VOICE consist of certain muscles, cartilages, and their appendages, called the LARYNX. They are situated in the upper part of the wind-pipe. They are sometimes called the VOCAL ORGANS. (See Physiology.)*

NOTE III. By the aid of an instrument, called the *Laryngyscope*, or "Viewer of the Larynx," the Vocal Organs and their uses are much better understood now than heretofore. In consequence of its dis-

closures, several former theories in regard to sounds have been found to be erroneous; hence, new and better ones have lately been substituted.

*The Organs of Speech.*

*The ORGANS OF SPEECH are the lips, teeth, tongue, palate, and nasal ducts. (See Physiology.)*

1. The Organs of Speech are the *Lips* or the *Labial*<sup>1</sup> Organs, the *Teeth* or the *Dental*<sup>2</sup> Organs, the *Tongue* or the *Lingual*<sup>3</sup> Organ, the *Palate* or the *Guttural*<sup>4</sup> Organ, and the *Nasal*<sup>5</sup> *Ducts*<sup>6</sup>, or the *Nasal* Organs. (See *Physiology*.)

NOTE IV. Many of the brutes, in common with mankind, have Organs of Voice; while, none of them have complete Organs of Speech. Hence mankind is distinguished from brutekind rather by the gift or power of Speech than by the gift or power of Voice.

2. The Organs of Voice and of Speech are used to change the air, passing over them from the lungs, into sounds, and, also, to modify these sounds.

*Phonic Elements of Words.*

3. *The PHONIC ELEMENTS of Words are the sounds or tones produced by breath, from the lungs, passing across the organs of voice and of speech.*

4. The Phonic Elements of English words are about forty in number; that is, all the words of the English language may be spoken by the use of about forty different Sounds or Tones.

NOTE V. Some authors give thirty-nine, some forty, some forty-one, and some more, as the Elementary Sounds of the English language.

---

<sup>1</sup> LABIAL. (*i*) *al*, —; *lab*, lip. See *laugh*.

<sup>2</sup> DENTAL. *al*, —; *dent*, tooth.

<sup>3</sup> LINGUAL. *al*, —; *lingu* = *langui*, tongue.

<sup>4</sup> GUTTURAL. *al*, —; *guttur*, throat.

<sup>5</sup> NASAL. *al*, —; *nas*, nose.

<sup>6</sup> DUCT. *t*, —; *duc*, guide, lead.

NOTE VI. Languages differ in the number of their Phonic Elements. The greater portion of these Elements is the same in all languages, and the differences exist in the few Elements which are used in one language and are not used in the other languages; as, the English *th*, not found in the French, or German.

### *Enunciation.*

**5.** ENUNCIATION is a term applied to that part of Orthoepy which includes the proper production and utterance of sound.

### *Articulation.*

**6.** ARTICULATION is a term applied to that part of Orthoepy which includes the proper joining of sounds.

NOTE VII. The terms, *Enunciation*, *Articulation*, are not synonymous. Sounds may be improperly *enunciated*, and yet be properly *articulated*; on the other hand, they may be properly *enunciated*, while they are improperly *articulated*.

### *Phonic Syllables.*

**7.** A PHONIC SYLLABLE is one or more phonic elements uttered by a single impulse of the voice, and used as an immediate element in the formation of words.

### *Oral Spelling.*

**8.** ORAL SPELLING, properly consists in giving the phonic elements of a word. This term is also applied to the act of naming the letters of a word. (See Chap. III., *Words*.)



**9. CLASSIFICATIONS.** The Phonic Elements of words may be classified in *five* ways; *first*, according to the *organs by which they are made and modified*; *second*, according to *quantity, or rhythm*; *third*, according to *pitch or key*; *fourth*, according to *force or dynamics*; and *fifth*, according to *quality*.

According to *the organs by which they are made and modified*, Phonic Elements of words are divided into *three* classes; *Vocals, Sub-vocals, and Ab-vocals or Speech Elements*.

**1. VOCAL** Sounds are those which are made and modified by the organs of voice only.

NOTE VIII. Two Vocals combined are called a *double-vocal, a Diphthong or Dyphonic*.

NOTE IX. The second of two Vocals, coming together, is said to be a *Pure Vocal* or is said to have its *Pure Sound*.

**2. SUB-VOCAL** Sounds are those which are made by the organs of voice and modified by the organs of speech. They are sometimes called *Consonants*.

**3. Sub-vocal** Sounds, according to *the organs of speech by which they are modified*, are divided into *six* kinds; namely, *Labial, Labio-Dental, Dental, Lingual, Palatal or Guttural, and Nasal*.

**4. LABIAL** Sounds are sounds modified by the lips; **LABIO-DENTAL**, those modified by the lower lip and the upper teeth; **DENTAL**, those modified by the teeth; **LINGUAL**, those modified by the tongue; **PALATAL** or **GUTTURAL**, those modified by the throat or palate; **NASAL**, those modified by the nasal ducts.

**5. AB-VOCAL** or **SPEECH** Elements are those sounds which are made and modified by the organs of speech only.

**6.** According to *quantity* or *rhythm*, Sounds are *Short*, and *Long*.

**7.** A **SHORT** Sound is one produced in the shortest time in which that sound can be perfectly made.

**8.** A **LONG** Sound is one requiring a longer time for its production than a short sound.

NOTE X. Some describe a Long Sound as having twice the length of a Short Sound. It may be less than twice, twice, or more than twice the shorter Sound.

**9.** According to *pitch* or *key*, Sounds are *High*, *Low*, and *Intermediate*.

**10.** According to *force* or *dynamics*, Sounds are *Faint* or *Weak*, and *Strong* or *Loud*.

**11.** According to *quality*, Sounds are *Smooth*, *Rough*, *Pure*, *Mixed*, etc.

NOTE XI. The remaining portion of the science of Orthoepey corresponds to certain portions of the science of Orthography; hence, it will be found under the compound term, *Orthoepey* and *Orthography*.

## Orthography.

**12.** The term, **ORTHOGRAPHY**, is applied to that part of grammar which includes the science and art of writing, or of printing the elements of a word correctly.

**13.** **NOMENCLATURE.** The Names or Terms, belonging to Orthography, are *Letters*, *Alphabet*, *Ideographic*, *Phonographic*, *Graphic Syllable*, and *Literal* or *Graphic Spelling*.

**14.** A **LETTER** is a character, used as one of the ultimate elements of a written, or of a printed word.

**NOTE I** The Letters of a word are sometimes called its *Literal Elements*. The term, *Letter*, is sometimes expressed by the word, *grain*, a contraction of the Greek word, *gramma*, meaning a *letter*; hence, our English word, *grammar*.

*Alphabet.*

**15.** The term, ALPHABET, is applied to a table or arrangement of the letters, as literal or graphic elements of words.

ALPHABETS.

ENGLISH.	LATIN.	GREEK.
A, a	A, a	A, a, <i>Alpha</i>
B, b	B, b	B, β, <i>Beta</i>
C, c	C, c	Γ, γ, <i>Gamma</i>
D, d	D, d	Δ, δ, <i>Delta</i>
E, e	E, e	Ε, ε, <i>Epsilon</i>
F, f	F, f	Ζ, ζ, <i>Zeta</i>
G, g	G, g	Η, η, <i>Eta</i>
H, h	H, h	Θ, θ, <i>Theta</i>
I, i	I, i	Ι, ι, <i>Iota</i>
J, j	J, j	Κ, κ, <i>Kappa</i>
K, k	K, k	Λ, λ, <i>Lambda</i>
L, l	L, l	Μ, μ, <i>Mu</i>
M, m	M, m	Ν, ν, <i>Nu</i>
N, n	N, n	Ξ, ξ, <i>Xi</i>
O, o	O, o	Ο, ο, <i>Omīcron.</i>
P, p	P, p	Π, π, <i>Pi</i>
Q, q	Q, q	Ρ, ρ, <i>Rho</i>
R, r	R, r	Σ, σ, ς, <i>Sigma</i>
S, s	S, s	Τ, τ, <i>Tau</i>
T, t	T, t	Υ, υ, <i>Upsilon</i>
U, u	U, u	Φ, φ, <i>Phi</i>
V, v	V, v	Χ, χ, <i>Chi</i>
W, w	X, x	Ψ, ψ, <i>Psi</i>
X, x	Y, y	Ω, ω, <i>Omega</i>
Y, y	Z, z	
Z, z		

NOTE II. The Alphabets of the different languages vary in the number of letters which they contain. In the Alphabet of the English language there are 26, in the Latin, 25, in the Greek, French, Italian, Spanish, 24, Abyssinian, 202, and the Brahmanic, 240.

16. Since, in the English Language, there are about forty sounds, and only twenty-six letters, some letters must represent more than one sound, or else some sounds must be represented by a combination of these letters, both of which, in practice, are done.

NOTE III. A new Alphabet, called the *Phonetic Alphabet*, is now used, in which, the number of letters is equal to the number of sounds in the English language. These letters are so simple in their forms, that a speech may be written as rapidly by the narratee as it is uttered by the speaker, a feat which has never yet been performed by words written in the common Alphabet.

By using the *Phonetic Alphabet*, also, a speech may be copied and then be read by a copyist, who does not know the meaning of a single word, used by the speaker. A few years since, in New York City, a boy reported a speech in the Russian language, and then read it to the gratification of several Russians, while the boy himself did not understand a single word of the speech. The mastery of this Alphabet and its familiar use, cannot be too highly commended to students.

### *Ideagraphic.*

17. IDEAGRAPHIC is a term applied to a picture, a drawing, or a delineation, and to any character or mark, which expresses an idea to the sense of sight.

Thus, in geography, some ideas are expressed by pictures, some by drawings or delineations called *maps, charts, diagrams*, etc.; some by arbitrary characters, as squares, triangles, etc., denoting cities, towns, etc., and their populations; some by lines, or marks to denote boundary lines, roads, canals, etc., and some by printed words, or, as they may be called for convenience, *Graphic words*. The Arabic Figures are *Ideographs*.

NOTE IV. Several Eastern languages, as the Siamese, Chinese, Japanese, etc., are rather Ideagraphic than Phonographic; hence, it happens that, while the Chinese and Japanese read each other's writ-



ings, they can not understand each other's speech; but this will be readily understood by recollecting that the same is true of an Englishman and a Frenchman in regard to Mathematical signs or characters.

*Phonographic.*

**18.** PHONOGRAPHIC is a term applied to a character used as the sign of a sound only.

Thus, the letters of the English alphabet, when used separately, are *phonographs*. A, i, and o, when used as words, are both Ideographs and Phonographs.

NOTE V. The North American Indians used rude pictures to record events. They were also used by the ancient Egyptian priests, and hence were called "hieroglyphics" or priests' writing. These were sometimes used as signs of sounds. It is probable that pictures were first used, and that Ideographs, and Phonographs or Alphabets are modifications of these pictures. (See Gliddon's 20 years in Egypt.)

**19.** A GRAPHIC Syllable is one or more letters used as an immediate element of a word.

The Letters, forming a Syllable, are divided into two kinds; namely, *Phonic* Letters, and *Aphonic* or *Silent* Letters.

**1.** The PHONIC Letters of a syllable are those which express sounds.

**2.** The APHONIC or SILENT Letters of a syllable are those which do not express sounds.

**3.** Aphonic or Silent Letters are of two kinds; namely, *Quantitative*, and *Mute*.

**4.** A QUANTITATIVE Silent Letter is a vowel which modifies the quantity of another vowel.

Thus, the letter *e*, in the words *grate*, *great*, is *quantitative*; because, it is used to give the long sound to the vowel, *a*, which is short in the word, *grat*. In the words, *heat*, *read*, etc., *a* is the *quantitative* vowel; in the words, *gait*, *raid*, etc., *i* is the *quantitative* vowel.

**5.** A MUTE Silent Letter is one which neither expresses a sound, nor a modification of a sound.

**NOTE VI.** Originally, these Silent Letters expressed sounds. These sounds, in that process of the contraction of words, to which we have several times referred, have been dropped in speaking, while they have been retained in writing the word. Common sense requires that the mute silent letters should be entirely dropped.

**6.** The Quantity of a Graphic Syllable is the same as that of its vowel element; hence, in speaking and in singing, the vowel sound only should be used to lengthen, or to shorten the syllable.

*Rules for the Quantity of Syllables.*

**7. GENERAL RULE.** Assume that the Vowel of every syllable is short, and that, when lengthened, it must be in accordance with the following Special Rules, to which there are many exceptions.

**8. RULE I.** Digraphs, Trigraphs, etc., and vowels affected by quantitative vowels, must be long; few exceptions.

As, *oi* in boil; *ou* in found; *ea* in great; *ea* in heat, etc.

*A* in hat is short; *a* in hate is long; because, it is affected by the quantitative vowel, *e*; so *e* in mete; *i* in kite; *o* in note; *u* in flute.

**9. RULE II.** A vowel, before a double consonant, or before two, or more consonants, must be long by its position; many exceptions.

*Literal or Graphic Spelling.*

**10. LITERAL or GRAPHIC SPELLING** is spelling by giving the letters forming the ultimate elements of a word, and should generally be done in writing.

**NOTE VII.** In Oral Spelling, a word should be spelled *phonically* or by giving the sounds used in speaking it; in Written Spelling, a word should be spelled *literally* or by the letters used in writing it.

The practice of naming the letters, in Oral Spelling, should be seldom used, and even then, with extreme caution, on account of its tendency to hinder the student from acquiring habits of correct pronunciation.

**1. CLASSIFICATION.** The Literal Elements of words may be classified in four ways; first, according

to importance ; second, according to form ; third, according to size ; and fourth, according to sound.

2. According to importance, Letters are divided into *Large Capitals*, *Small Capitals*, and *Small or Body Letters*.

*Large Capital Letters.*

3. A LARGE CAPITAL Letter or a CAPITAL LETTER, as it is usually called, is of the largest letters of its kind.

*Rules for the Use of Capital Letters.*

4. RULE I. A Capital Letter must be placed at the beginning of a word used as an appellation of the Deity, a proper noun, a proper adjective, a titular noun, the first word of a period, the first word of each line of poetry, and the first word of a full quotation.

EXAMPLES.

1. A word used as an appellation of the Deity. From all creatures, Heaven hides the Book of Fate. Hallowed be Thy name. Man should worship that Supreme Being by which he has been created.

2. A proper noun. Henry crossed the Atlantic Ocean in the good ship, Neptune. In London, he saw the Parliament House, and the Royal Exchange.

3. A proper adjective. The Lord Mayor's Day is a great day with the London people.

4. A titular noun. The General sent his Adjutant to order the Surgeon to take care of the wounded Lieutenant. The President, the Vice-President, and the Secretary of State were present.

5. The first word of a period. The President is coming. Is the President coming? Where is your brother? See yonder house.

6. *The first word of every line of poetry.*

Three things bear mighty sway with men ;

== The Sword, the Sceptre, and the Pen. ==

He, who, the first of these can wield,

In honor's race, shall win the field.

7. *The first word of a full quotation.* The fool hath said in his heart, "*There is no God.*"

5. RULE II. *A Capital Letter must be used to express the word, I, when used as a pronoun ; and the word, O, when used as an exclamation.*

8. *The word, I, used as a pronoun.* Behold, *I* come quickly. Shall *I* come now ?

9. *The word, O, used as an exclamation.* Hear, O ! ye men, and give heed, O ! ye sons of men.

6. RULE III. *Capital Letters must be used in the titles of books, and of chapters, and sometimes, of sections. Generally, Capital Letters may be used in such words as are very strongly emphatic.*

*Small Capital Letters.*

7. *SMALL CAPITAL Letters are letters, which, in size, are between capitals and small or body letters.*

8. Small Capital Letters are used in sub-headings of chapters, headings of sections, etc. They are sometimes used to denote peculiar emphasis. (See the *Definitions* of this Book.)

*Small or Body Letters.*

9. *SMALL or BODY LETTERS are the smallest letters of the kind or class to which they belong. They constitute the greatest portion of the letters used in written or in printed words.*

10. According to *form*, Letters are divided into *Plain* or *Common*, and *Ornamental* Letters.

11. Plain or Common Letters are divided into *Roman*, *Italic*, and *Script* Letters.



EXAMPLES.

1. *Roman.* BOOKS, BOOKS, books.

2. *Italic.* BOOKS, books.

3. *Script.* BOOKS, books.

12. Ornamental Letters are of many kinds, some of which are known as ;—

Runic. <b>NEW YORK.</b>	Victoria Text. Pennsylvania.	Ornamented. <b>MISSOURI.</b>
Tuscan. <b>NEBRASKA.</b>	Gothic Heavy. <b>TEXAS.</b>	Gothic Light. KENTUCKY.
Full Face. <b>ONTARIO.</b>	Titling. SOUTH CAROLINA.	Antique. <b>TENNESSEE.</b>
Shaded. <b>WISCONSIN.</b>	Expanded. <b>INDIANA.</b>	Alexandrian. NORTH CAROLINA.

13. According to *size*, Letters are divided into *Great Primer*, *English*, *Pica*, *Small Pica*, *Long Primer*, *Bourgeois*, *Brevier*, *Minion*, *Nonpareil*, *Agate*, *Pearl*, etc.

*Great Primer.*

1. When, in the course of human

*English.*

2. When, in the course of human events,

*Pica.*

3. When, in the course of human events, it

*Small Pica.*

4. When, in the course of human events, it becomes

*Long Primer.*

5. When, in the course of human events, it becomes

*Bourgeois.*

6. When, in the course of human events, it becomes neces-

*Brevier.*

7. When, in the course of human events, it becomes necessary for

*Minion.*

8. When, in the course of human events, it becomes necessary for one

*Nonpareil.*

9. When, in the course of human events, it becomes necessary for one

*Agate.*

10. When, in the course of human events, it becomes necessary for one people

*Pearl.*

11. When, in the course of human events, it becomes necessary for one people to dissolve

**14.** According to *sound*, Letters are divided into *three* kinds ; *Vowels*, *Sub-vowels*, and *Ab-vowel* or *Speech Letters*.

**15** A *VOWEL* is a letter, which expresses or names a vocal sound.

**16.** The Vowel Letters of the English language are *five* in number ; namely, *a, e, i, o, u*.

**17.** According to the *sounds* which they express, Vowels are *Long*, *Short*, and *Doubtful*.

**18.** A *LONG Vowel* is one which expresses or names a long sound. Its sign is the *Macron*. (See *Punctuation*.)

**19.** A *SHORT Vowel* is one which expresses or names a short sound. Its sign is the *Breve*.

**20.** A *DOUBTFUL Vowel* is one which expresses or names either a short, or a long sound. Its sign is the *Doubtful Mark*.

NOTE VIII. Students should study the signs for different vowel sounds, as given in the Standard Dictionaries.

**21.** The English Vowel Letters are generally supposed to represent about *fifteen* vocal elements of English words ; as, in the following ;—

#### TABLE OF VOWELS.

The Vowel, *a*, has *four* sounds ; called, the *First* or *Long* sound, as in *fāte* ; the *Second* or *Short* sound, as in *fāt* ; the *Third* or *Italian* sound, as in *fār* ; and the *Fourth* or *Broad* sound, as in *fall*.

The Vowel, *e*, has *two* sounds ; called, the *First* or *Long* sound, as in *mē* ; and the *Second* or *Short* sound, as in *mēt*.

The Vowel, *i*, has *two* sounds ; called, the *First* or *Long* sound, as in *pine* ; and the *Second* or *Short* sound, as in *pīn*.

The Vowel, *o*, has *four* sounds ; called, *First* or *Long* sound, as in *nō* ; the *Second* or *Short* sound, as in *nöt* ; the *Third* or *Open* sound, as in *nör* ; and the *Fourth* or *Broad* sound, as in *move*.

The Vowel, *u*, has *three* sounds ; called, the *First* or *Long* sound, as in *tūbe* ; the *Second* or *Short* sound, as in *tüb* ; the *Third* or *Open* sound, as in *füll*.

NOTE IX. The First or Long sound of a Vowel is used as the *name* of that vowel ; thus, we say the Vowel letter, *ē*, etc. ;

NOTE X. Two Vowels, used together, are called a *Diphthong* or *Digraph*. When they express a double vocal sound, they are called a *Proper* Diphthong; when they express a single vocal sound, they are called an *Improper* Diphthong; as, *oi* in *boil*, a *proper* Diphthong; *ea* in *great*, an *improper* Diphthong. In like manner, three Vowels, used together, are called a *Triphthong* or *Trigraph*; as *eau* in *beauty*, an *improper* Triphthong.

**22.** A SUB-VOWEL expresses a sub-vocal element.

**23.** The Sub-vowel Letters are *seventeen* in number; namely, *b, c, d, f, g, j, k, l, m, n, p, q, r, s, t, v, w*.

NOTE XI. The Sub-vowel, *C*, is sometimes used for *k*; as, in the word, *cage*; when so used, it is called *C hard*. *C* is sometimes used for *s*; as, in the word, *efface*; when so used, it is called *C soft*. *C* is sometimes used for *z*; as, in the word, *sacrifice*, pronounced *sacri-fize*. *C* has no *peculiar* sound, except when taken with the letter *h*; as, in the word, *church*. That is;—

Generally, the Sub-vowel, *C*, before the vowels, *a, o, u*, has its *hard* sound or *k*; before the vowels, *e, i*, it has its *soft* sound or *s*; before the letter, *h*, it has its *peculiar* sound or *ch*.

The Sub-vowel Letter, *G*, likewise has its own *peculiar* sound; as, in the word, *gag*; when so used, it is called *G hard*. *G* is sometimes used for the letter, *j*; as, in the word, *germ*; when so used, it is called *G soft*. That is;—

Generally, the Sub-vowel Letter, *G*, before the vowels *a, o, u*, has its *hard* or *peculiar* sound; before the vowels, *e, i*, it has its *soft* sound or *j*. To this statement, there are many exceptions.

The Sub-vowels, *X, Z*, are double letters; *X* being equal to *ks*; as, in the word, *exist* = *eksist*; and, sometimes, being equal to the letter, *Z*; as, the first *x* in the word, *Xerxes*. *Z* being equal to *ds*; as, in the word, *zany* = *dsany*.

NOTE XII. Sometimes, one letter is substituted for another; in such cases, the substitute should be regarded as the letter, for which it is substituted; as, *Y* for *I* in *fly*; *I* for *Y* in *billion*; *W* for *U* in *new*; *U* for *W* in *language*.

**24.** AB-VOWEL or SPEECH LETTERS are those which express ab-vocal or speech sounds.

**25.** The Ab-vowel or Speech Letters are *three* in number; namely, *c* in *ch*, *j*, and *s*.

NOTE XIII. The remaining portion of the science of Orthography is similar to a certain portion of the science of Orthoepey; hence, it is given under the compound term, *Orthoepey and Orthography*.

*Examples to be corrected and explained by the pupils.*

1. having wonce started The giblets was determined that no thing should Stop them in there carear until they had ran there ful Coarse evere Taylor. evere Shoemaker everea Kotchmaker And everigh dancing Master in Ye [*ye* old form for *the*] sitty ware Enlisting in thare ser vices.

*Pupil.* "*Having* begins the period; hence, it should begin with a capital. *Wonce* is intended for *once*, from which it is formed by prefixing *w*, or by *Prosthe-*  
*sis*," &c.

2. my name is norval on the grampian hills my father feeds his flock a rural swain and i his Only son

3. Heard Ye. Those Loud Contending Waves That Shook ce-cropia.

4. For the strengthe off ye hills We bless the our god

5. Our love to god ward, is not to be compared with his to us ward.

6. The persons inside the coach were Mr Miller a clergyman his son a lawyer Mr Angelo a foreigner his lady and a little child

This may be made into several different sentences both as to the number, professions, and the relations of those in the coach, by varying the punctuation.

7. 'Tis mine to teach th' inactive hand to reap  
kind natures Bounties, o'er the globe diffus'd,—

8. The aërial pencil forms the scene anew.

9. Withouten trump was proclamation made.

10. The law i gave to nature him forbids.

11. Behold I lay in Zion a stumbling-stone and rock of offence.

12. Let us instant go o'erturn his palaces.

13. Every good man's sons is blest by what his father has done.

14. I done what you told me with them things. You haint though!

15. This book is Neither yours or his?

16. I am more pleased with the baconian then with the aristotelian system of philosophy. Althou I learnt both.

17. "Yees speaks hinglish as well as hi do"

18. What clatter, rattle, whizzing, buzzing, screaming, banging

19. This is the thing I told him of which he did not know what to do with such a dilemma he had got into

20. We have apples and potatoes and turnips and onions or beans or else peas

21. I saw the moon leading its starry host in the sky.

22. The sun in its meridian glory illumines the day.

23. Each one of the jury receive their pay.

24. Many a man send letters home when absent.

25. Mathematics are the science of quantity.

26. Reflect on every word, you see, read, hear, or speak; its birth derivation, and history. This will insure you a liberal education.



## Orthoepy and Orthography.

**26.** *The Compound term, ORTHOEPY AND ORTHOGRAPHY, is a name given to that part of Grammar, which includes; first, the Syllabication of Words; second, the Classification of Words according to their Syllabication; third, the Classification of Words according to their Formation; and fourth, the Classification of Words according to their Derivation.*

### *Syllabication of Words.*

**27.** *First. SYLLABICATION is a term applied to the science and art of separating a word into its syllables.*

### *Rules for Syllabication.*

**28.** *RULE I. A word must be separated into as many syllables as it has distinct vocal sounds.*

### EXAMPLES.

1. Con-stan-ti-no-ple; con-ven-i-ence.

In the word, *convenience*, *i* is used for *y*, and the final *e* is quantitative; hence, there are three distinct vocal sounds, and three syllables.

2 A-e-ri-al; beau-ty; re-joice; re-sound.

**29.** *RULE II. A consonant, between two vowels of a root, must be taken with the former vowel, if the vowel be short; but, must not be taken with the former vowel, if the vowel be long.*

3. *Former Vowel Short.* Hon-or; min-us; di-min-ish; min-u-end; min-er-al; hom-i-cide.

4. *Former Vowel Long.* No-ta-ble; re-verse; pre-ju-dicial.

**NOTE I.** This Rule prevails not only in the English, but also in the Latin Language; although, by many students of the latter language, it is entirely disregarded. Thus, hom-o is erroneously syllabified ho-mo, although all English words on the same root are syllabified according to Rule II.; as, hom-i-cide, etc.

**30.** RULE III. *If a prefix, or a suffix, contain a vowel, it must be syllabified by itself.*

5. Pre-exist; un-con-troll-a-ble; in-con-ven-ient-ly.

**31.** RULE IV. *A letter of euphony must be syllabified by itself, or with its preceding consonant.*

6. Ac-cept-(a)-bil-(i)-ty; con-stel-la-tion; re-press-i-ble.

**32.** RULE V. *The immediate elements of a compound word must be syllabified separately.*

7. Nev-er, the, less; not, with, stand-ing.

#### *Numbering and Naming Syllables.*

**33.** The Syllables of words are *numbered* from the left to the right; as, *First Syllable, Second Syllable, Third Syllable*, etc. They are *named* from the right to the left; the last syllable is called the *Ultimate Syllable*; the next to the last or the second from the right is called the *Penultimate* or *Penult*; the third from the right or the Syllable before the *Penult* is called the *Antepenult*; the fourth from the right or the Syllable before the Antepenult is called the *Preantepenult*,<sup>1</sup> and so on, alternating *ante*, and *pre*; as, *Preantepreante*, etc.

8. Un<sup>1</sup>-in<sup>2</sup>-tel<sup>3</sup>-li<sup>4</sup>-gi<sup>5</sup>-bil<sup>6</sup>-i<sup>7</sup>-ty.<sup>8</sup>

*Ly* is the *ultimate* Syllable; *i*, the *penult*; *bil*, the *antepenult*; *gi*, the *preante penult*; *li*, the *ante preante penult*, etc.

#### *Classification of Words according to their Syllabication.*

**34.** *Second.* According to their *Syllabication*, Words are divided into *Monosyllable*, and *Polysyllable*.

**35.** A MONOSYLLABLE Word is one having one syllable.

**36.** A POLYSYLLABLE Word is one having two or more syllables.

<sup>1</sup> PREANTEPENULT = PREANTEPENULTIMATE. e, —; (a)t, —; m, many; ult, the last; ante = pre before.

**37.** Polysyllable Words are divided into the *Dissyllabic*, or two syllables; *Trisyllabic*, or three syllables; *Tetrasyllabic*, or four syllables; *Pentasyllabic*, or five syllables; *Hexasyllabic*, or six syllables; *Heptasyllabic*, or seven syllables; *Octasyllabic*, or eight syllables; *Novisyllabic*, or nine syllables; etc.

*Classification of Words according to their Formation.*

**38.** *Third.* According to their formation, Words are divided into *Simple*, and *Compound*.

**39.** A SIMPLE Word is one whose immediate elements are syllables.

Thus; the, never, less; with, not, standing; etc.

**40.** A COMPOUND Word is one whose immediate elements are words.

Thus; nevertheless, notwithstanding; etc.

*Classification of Words according to their Derivation.*

**41.** *Fourth.* According to their derivation, Words are *Primitive*, or *Derivative*.

**42.** A PRIMITIVE Word is a simple word, without prefix, or suffix.

As, join, boy, song, cruel, vision, verse.

**43.** A DERIVATIVE Word is one which is formed by joining prefixes, or suffixes, or both to a primitive word.

As, rejoin, unjoin, boyish, songless, cruelly, revision, visionary, irreversibility.

NOTE II. Many English Primitive or Root words were also used as Root or Primitive Words in other languages, as the Greek, Latin, etc.; hence, when these Primitive or Root words, and words derived from them, occur in the English, they are said to be derived from the Greek, Latin, etc. See Webster's Dictionary.

**44.** A Derivative Word may be regarded as an ancient phrase, or sentence, which, by long and familiar use, has been condensed into what appears to be a single word. See *Contractions of Sentences*.

**45.** Generally, the Root or Basis of a Derivative word may be regarded as a principal word of a Phrase, or of a sentence; the suffix, as an adjunct of the Root or Primitive word; and the prefix, as a relator. This is especially true, when the Derivative word is an old word.

NOTE III. Anciently, phrases and sentences were written from the right to the left; hence, words formed by contracting these phrases, or sentences, may be most readily analyzed from the right to the left; while, words, formed by contracting phrases and sentences written from the left to the right, may be more readily analyzed from the left to the right; and thus, the comparative ages of these words may be known.

NOTE IV. In the following analyses, we speak of Saxon, Roman, and Greek Roots, Suffixes, and Prefixes, rather because these expressions are in vogue, than because we have faith in the theory, that the English is merely derived from these languages. In this department of English Philology, there is a wide and almost unexplored field, offering many attractions and great rewards to the successful explorer.

#### EXAMPLES.

1. ADDITION. *-ion*, science and art of; *(i)t*, that which is; *d*, puts, joints; *ad*, together.

2. NEVERMORE. *more*,—; *ever*,—; *n=ne*, not.

3. FRACTIONAL. *al*, belonging to; *ion*, state or condition of; *t*, that which; *frac*, has been broken.

4. MIXED. *ed*, condition of, state of; *mix=misc*, one kind scattered through another.

NOTE V. Sometimes a word having an ancient origin, has subsequently received a prefix; as,—

5. THING, NOTHING. *ing*, condition of; *th*, [that which] fixed, put, placed; *no*,—.



**46.** Sometimes the final letters of the primitive or root words are changed for the sake of Euphony, or for the sake of *agreeable sound*, and *ease of speaking*.

*First Change.* Final *e* is dropped when a suffix beginning with a vowel is added; as —

love	drive	blue	create	globe
ovable	driver	bluish	creator	globule.

*Exception.* Generally, before the suffixes *able* and *ous*, words ending in *ge*, retain the *e*; those in *ce*, retain *e* before *able*, but change it into *i* before *ous*; as —

change	outrage	peace	grace
changeable	outrageous	peaceable	gracious.

*Second Change.* *Abridge*, *acknowledge*, *argue*, *awe*, *due*, *judge*, *lodge*, and *true*, drop *e* before *ful*, *ly*, and sometimes before *ment*; as —

abridge	awe	due	true	judge
abridgment	awful	duly	truly	judgment.

*Third Change.* *Ie* is changed into *y* before *ing*; as —

lie	tie	die	underlie
lying	tying	dying	underlying.

*Fourth Change.* *E*, preceded by *c*, *s*, or *t*, aspirated, or by *v*, becomes *i* before a suffix beginning with *o*; as —

grace	erase	create	behave
gracious	erasion	creation	behavior.

*Fifth Change.* *Y*, not after a vowel in its own syllable, is usually changed into *i*; sometimes into *e*; as —

party	jolly	comely	hearty	pity
parties	jolliness	comeliness	heartiness	piteous.

*Exception First.* *Lay*, *say*, and *pay*, change *y* into *i*; as —

lay	say	pay
laid	said	paid.

*Exception Second.* *Y* before *ing* is never changed; as —

pity	lay	say	pay
pitying	laying	saying	paying.

*Sixth Change.* A consonant, preceded by a single vowel, is doubled at the end of a monosyllable, or at the end of any word accented on its final syllable; as—

sad	snap	begin	regret	refer
sadder	snappish	beginner	regretting	referring.

NOTE.—Students should be examined frequently, both by Oral and by written Exercises, which may be prepared in a manner similar to those used in “Preliminary Academic Examinations,” under the direction of the Regents of the University of the State of New York. The following, used in 1870, may serve as an example:

### “PRELIMINARY ACADEMIC EXAMINATION.”

#### GRAMMAR.

##### *Exercise :*

- (1.) *K. Henry.* “Therefore, my lords, omit no happy hour,
- (2.) That may give furtherance to our expedition :
- (3.) For we have now no thought in us but France,
- (4.) Save those to God, that run before our business.
- (5.) Therefore, let our proportions for these wars
- (6.) Be soon collected; and all things thought upon,
- (7.) That may, with reasonable swiftness, add
- (8.) More feathers to our wings ; for, God before,
- (9.) We'll chide this dauphin at his father's door.
- (10.) Therefore, let every man now task his thought,
- (11.) That this fair action may on foot be brought.”

*(Shakespeare's King Henry V., end of Act 1.)*

1. Make a list of all the *parts of speech* (or *classes of words*) represented in the above exercise.

2. Make a list of all the parts of speech (if any) not so represented.

Give the part of speech of each of the following words :

3. “*but*,” (3d line) ; “*save*” (4th line) ; “*thought*” (3d line) ; “*thought*” (6th line).

4. “*that*” (2d, 4th, 7th and 11th lines, respectively).

5. Make a list of all the *modes* represented in the exercise.

6. Give an example, from the exercise, of a verb in each mode so represented.

7. Parse “*things*” (6th line).

8. Parse “*before*” (4th line).

9. Parse “*before*” (8th line).

10. Parse "*chide*" (9th line), giving *principal parts, voice (or form), mode, tense, person, number, subject, and rule of syntax*.
11. In what case is each proper noun in the exercise?
12. To what does "*those*" (4th line) refer?
13. Parse "*furtherance*" (2d line).
14. Parse "*brought*" (11th line), as required in Question 10.
15. What is a *sentence*?
16. What are the *essential parts, or elements, of sentences*?
17. How are sentences classified in regard to *form*?
18. Give an example of a sentence in each of the varieties of form mentioned in question 17.
19. Decline each of the personal pronouns.
20. Conjugate the verb *be*, in all the tenses, persons and numbers of the indicative mode.
21. Conjugate the verb *know*, in all the tenses, persons and numbers of the potential passive.
22. What is Syntax?
23. Change the following sentence into the equivalent passive form :  

"Them that honor me, I will honor."
24. Change into the equivalent active form :  

"He was admitted into this institution by some gentlemen who had been his father's friends."

## CRUTTENDEN'S NEW SYSTEM OF LANGUAGE.

---

### THE RHETORICAL GRAMMAR (No. I.) Retail Price, 75 cts.

In the Rhetorical Grammar (No. I.), each chapter commences with Objective, or First Course Lessons, which are to be used by the student, as *Reading Lessons*, and are adapted to follow or to accompany such oral instructions as the teacher may choose to give. Those not already familiar with this new and popular mode of instruction will find, in these lessons, valuable suggestions as to the mode of presentation, and the order of arrangement. Each chapter concludes with Subjective, or Second Course Lessons, which are to be studied by the student, so that his knowledge of the subject may become familiar and scientific. These lessons are adapted to subjective, analytic, or topical recitations. This Work includes—the Essentials of Language; the Construction and the Analysis of *Words, Phrases, and Sentences; Punctuation*, and the Grammar of Language.

### THE PHILOSOPHY OF LANGUAGE (No. II.) Retail Price, \$1.50.

In the Philosophy of Language (No. II.), the subject is presented according to the Subjective and Analytic Method. It embraces six chapters. Chap. I., The Essentials and Classification; Chap. II., The Logical Analysis; Chap. III., The Constructive Rhetoric; Chap. IV., The Grammar; Chap. V., The Ornamental Rhetoric; and Chap. VI., a simple system of "Mental Science," or "Intellectual Philosophy," mainly intended for reference, while studying language, but frequently used as a text-book on this subject. (See Commendations.)

The peculiar advantages of this system, in the study of language, are;—

1. The student is trained to give attention to his feelings and to accurate habits of thinking, as the foundation of correctness in speaking and in writing.

2. The student is thoroughly trained in the analysis and in the construction of *words*, of *phrases*, and of *sentences*. For each step in the construction of sentences, definite rules are given, with numerous examples both as to what must be done, in order that the sentence shall be correct, and as to what must not be done, in order to avoid those errors which writers of the English language have habitually committed.

3. This work contains a section on the Ellipsis, or contraction of language, in which this hitherto neglected subject is reduced to a science.

4. This work contains a system of Punctuation, more ample and more minute than any accessible to the majority of students.

5. This work contains a complete system of Grammar, founded on its true basis—*Logic* and *Rhetoric*; so that Grammar, thus presented, becomes one of the exact sciences. In this system of Grammar careful



distinction is made between the attributes or properties of words, and the means or modifications by which these attributes are made known, and Syntax, both rhetorical and grammatical, is fully discussed.

6. Chapter V. of this work is equivalent to any of the ordinary text books on Rhetoric; hence, Chapter III. (Constructive Rhetoric), which is not to be found in any other work, and Chapter V. (Ornamental Rhetoric) form the most complete treatise on Rhetoric now offered to the public.

7. This work insures that the student shall have an accurate knowledge of the true meaning of the expressions, *mood, feeling, idea, thought*, and that he shall feel and know that it is because man has these that he needs and uses language.

8. Every term belonging to the Science of Language, is defined, both literally and really, and its analysis is given. If these analyses, as they occur, be carefully studied, the student will be able to analyze readily a large portion of the words belonging to our language. An eminent teacher, who has tried this method during the past year, alluding to it, says, "I am satisfied that, heretofore, I have paid too little attention to the *terms* belonging to the sciences which I have taught. During the past year, I have saved time and labor by making each term, as it occurred, an object of special study—first as to its meaning in itself, and second, as to its fitness for the purpose for which it was used.

9. This System is peculiarly adapted to Family Instruction, and to private or personal study.

10. Public Speakers, as Clergymen, Lecturers, Lawyers, etc., will find in this System a sure guide to the correct extempore construction of every form of expression—both the amplified and the contracted—in which a thought can be expressed. The rules to be observed for this are *few, simple and obvious*, and fully exemplified.

11. This is, perhaps, the only System, in which the English language can be fully and *expeditiously* mastered without a teacher.

12. This work contains over six hundred pages, and is offered, at *retail*, for \$1 25—being the cheapest text-book now published.

#### TERMS:

Books, for introduction, will be furnished at the usual discounts.

We frequently receive inquiries somewhat like the following:—"Where can I obtain Specimen Copies of Prof. Cruttenden's Works?"—TEACHER. "Our Board of Education and myself wish to examine Prof. Cruttenden's Languages and Arithmetics. If you will send Specimen Copies, we will pay the Express charges."—A. B., Superintendent.

*Answer.*—Write, stating your official position,—as Superintendent, Commissioner, Trustee, Committee, Principal, Teacher, etc., and enclose *one-half* of the retail price of the copies desired, which will be sent to you by mail, prepaid. If, afterward, the book be returned, your money will be refunded. If books be ordered for introduction, one copy *free of charge* will be added to the order.

Address, WOOLWORTH, AINSWORTH & Co., 51 John St., N. Y.

# CRUTTENDEN'S ARITHMETICAL SERIES.

## No. I. YOUNG PUPIL'S ARITHMETIC.

DESIGNED TO FOLLOW OBJECT LESSONS.

RETAIL PRICE TWENTY CENTS.

This Work is a partial First Course, to be used in primary schools, and in the younger classes of mixed schools. It has been taught very successfully in the following order :

FIRST.—Teach the pupils of the lowest grade<sup>1</sup> (A, or 6th grade), to *count* and also to *number* objects according to the directions given in the Preface of Arith. Nos. I. & II. ; also, to distinguish Units and the Composition of Numbers. They may also learn to write the Roman or Letter numbers to forty, and the Arabic or Figure numbers in decades to about one hundred.

<sup>1</sup> In the primary schools of New York City, and of some other cities, the beginners, or lowest grade is the 6th, next above this is the 5th, and so on to the 1st, which is the highest grade of the primary school. In some places, the lowest grade is called the 1st grade, above this is the 2d, and so on.

SECOND.—Let grade B, or 5th grade, review the lesson of grade A, and also learn to write Roman numbers to one hundred, the Arabic or Figure numbers to one million, also to print and to write in decades word-numbers, both cardinal and ordinal, according to the directions given in the Preface of the Arithmetic. The teachers may obtain hints for Oral Exercises from the lessons in the book.

N. B.—After the pupils have learned to write the numbers in decades, they should be exercised in reading the numbers on Arithmetical Chart No. I., *first* in *decades*, *second* in the *decimations*, and *third* *miscellaneous*ly.

THIRD.—Let grade C, or 4th grade, read the lessons through Addition, in the order found in the book, preceding each lesson by an objective presentation of the Universal Table belonging to that number, and by exercises in this Table similar to those described in the Preface. Let the *tables* and the *proofs* be given with the books closed. At first, let the *decimations* be given with the Chart before the class ; in reviewing, let them be given without the Chart.

N. B.—Before the pupils are allowed to read a lesson from the book, they should be required to pronounce and to spell those words which are not already familiar to them.

FOURTH.—Let grade D, or the 3d grade, review the preceding lessons, and also read those in Subtraction. Each lesson being accompanied by an objective presentation on the numeral frame, and by black board, slate, and oral exercises, repeating the universal table. For examples, see corresponding lessons in Arithmetic No. II.

N. B.—When the pupils have become familiar with the Decimations of Subtraction, those of Addition and Subtraction may be combined.

Thus,  $1 + 1 = 2$ , 1 from 1 = 0 ;  $1 + 11 = 12$ , 1 from 11 = 10, etc.

FIFTH.—Let grade E, or the 2d grade, read the lessons in Multiplication.

Precede each lesson with its objective presentation, and exhibit each table and its proof by combinations of its values on the abacus. The Decimations should receive special attention, and should be recited vigorously. In review, the Decimations of Addition, Subtraction, and Multiplication may be combined.

Thus, 2 and  $2 = 4$ , 2 from  $2 = 0$ , twice  $2 = 4$ ; 2 and  $12 = 14$ , 2 from  $12 = 10$ , twice  $12 = 24$ , etc.

N. B.—The Tables of Arithmetical Quantities ("compound numbers") should now be presented objectively, directions for doing which are given with these tables in No. II.

SIXTH.—Let grade F, or 1st grade, read the lessons in Division, with the Universal Tables and the Proofs and Decimations, as in the preceding grades. When the Decimations by Division have become familiar, they may be combined with those of Addition, Subtraction and Multiplication.

Thus, 2 and  $2 = 4$ , 2 from  $2 = 0$ , twice  $2 = 4$ , 2 in  $2 = 1$  time, or one half of  $2 = 1$  one 2 and  $12 = 14$ , 2 from  $12 = 10$ , twice  $12 = 24$ , 2 in  $12 = 6$  times, or half of  $12 = 6$  ones, etc.

N. B.—It is well for the teacher to read a lesson before giving the Oral Exercises introductory to it.

## II. THE COMPLETE FIRST COURSE ARITHMETIC. Objective and Synthetic. (See Arith. No. III., *Preface*.) . . . . . Retail Price,

This Work contains directions for arithmetical object lessons, using common things and the abacus; in *values*, unit, fractional, and mixed; in the combinations of these values; in the values of Arithmetical Quantities, ("compound numbers"); in mensuration; hints for oral lessons to be used with these object lessons, and for graphic lessons on blackboards and slates; for the construction and use of charts, etc., etc.

It also contains lessons and exercises in combining numbers, from Zero to Logarithms: as Tables, Proofs of Tables, Decimations, Progressions, Multiples, Measures, Powers, Roots, etc., etc.

The First Course Arithmetics are designed to be used as *arithmetical* Reading Books; as such, they may be alternated with the Second, Third, and Fourth readers. The exercises of each lesson are transcripts of the daily uses of Values, and of Numbers.

## III. THE SECOND COURSE ARITHMETIC. Subjective and Analytical. (See *Preface*.) Boards, \$0.80; cloth, \$1.00.

## IV. ARITHMETICAL CHART, No. I. . . . . Retail price, 20 cents

### LANGUAGE SERIES.

## I. THE FIRST COURSE LANGUAGE; or, The Rhetorical Grammar. Objective and Synthetic. . . . . Retail price, \$1. .

## II. THE SECOND COURSE LANGUAGE; or, The Philosophy of Language, as an exact science. Subjective and Analytic.

Retail price, cloth, \$1.50; extra bound, \$2.00.

Teachers may obtain specimen copies for *examination* at reduced prices, and if these copies be returned, the money will be refunded; but if books be ordered for *introduction*, a copy for the teacher's use, without charge, will be added to the order.

ADDRESS.

WOOLWORTH, AINSWORTH & CO.,

51 JOHN ST., N. Y.



At the close of a Series of Conversations on Language and the method of teaching it, the following resolutions were unanimously adopted by the members of the Brooklyn (New York) Teachers' Association :

*Resolved*, That the system of language as presented by Professor Cruttenden deserves the attention of all students and teachers of this important science.

*Resolved*, That the method of teaching the science of language—so full of common sense, so free from dogmatism—as illustrated by Professor Cruttenden, is well adapted to enable the pupils to acquire a thorough understanding of the subject; and, in our opinion, may be successfully used with any grammatical system.

*Resolved*, That the thanks of the Association are hereby tendered to Professor Cruttenden for his able, pleasant, and, to us, profitable Course of Conversations upon the subject of language.

A. S. HIGGINS, *Sec'y*.

T. W. VALENTINE, *Pres't*.

The following extracts from the official Report of T. S. Mount, Commissioner of Schools, Suffolk Co., are in the 15th Annual Report made to the Legislature of the State of New York, by the Sup. of Public Instruction, the Hon. A. B. Weaver.

We have had, as usual, two sessions of the Teachers' Institute, of one week each, held at Riverhead, commencing on the 6th of April and the 26th of August. Prof. D. H. Cruttenden acted as Conductor. He gave instruction upon language, object teaching, arithmetic, geography, and the science of teaching.

There is a best way to exercise and to develop the divine faculties of the human spirit and those of its physical temple—to the end that the highest possible degree of health, and usefulness, and enjoyment may be secured. There are principles and laws showing that method. Those laws and those principles may be ascertained as certainly and as accurately as those of any other system. They constitute the Science of Teaching. Professor D. H. Cruttenden is the pioneer among our instructors in this direction. With a powerful, vigorous mind, accustomed to habits of deep penetration and close analysis, he brings to the work a long and rich experience. His instructions given at our Institute many years ago, have resulted in an immense advantage to the teachers of this county.

#### ADVERTISEMENT.

The services of the Subscriber, as heretofore, are offered to the Public for the following purposes;—

1. To assist in the organization of Graded Schools.
2. To conduct Teachers' Institutes.
3. To train Classes of Teachers in the *objective* and *subjective* methods of Teaching.
4. To lecture before Associations, Lyceums, etc., on subjects belonging to the growth or development, and to the use or employment of Human Power as the means of Self-Culture.

D. H. CRUTTENDEN.

*Address*, 51 John Street, N. Y. City.

R.



*We, members of the Teachers' Training Class, organized and taught by PROF. D. H. CRUTTENDEN, in Gorham Seminary, during the term ending April 29th, 1870, do hereby offer to the public the following statements:—*

We have attended Prof. Cruttenden's Course of Instruction, and have taken notes on the Science and Art of Teaching. As a System it is peculiarly adapted to the wants of man's physical, mental and moral nature.

We like his method of presenting each study in two Courses—a Primary or First Course, and a Higher or Second Course.

We can speak from personal experience as to its practical utility, having pursued the First and Second Courses separately in Arithmetic, and the First and Second Course combined in Language.

Its advantages are three-fold;—

*First*, Pupils trained in his First Course will gain a more thorough and practical knowledge of Arithmetic, and will gain it in less time, than by using any other work on this subject.

*Second*, Not only will there be a great saving of time, but also a great saving of expense for Arithmetics; since, according to his plan, only two Arithmetics are necessary for a full and thorough Arithmetical Course.

*Third*, Every lesson in Prof. Cruttenden's First Course in Arithmetic is a most excellent Reading Lesson. It both preserves and develops the natural powers of voice and speech, and is sure to correct those bad habits contracted by pupils in learning to read.

We cannot too highly commend Mrs. Cruttenden's System of Drawing and Writing combined, and the practical manner in which she applies her Outline Drawing and Graphics to such studies as History, Geography, Botany, Physiology, etc.

In conclusion, we would commend Prof. Cruttenden's Methods and Courses of Instruction to the careful consideration of those interested in public instruction, believing that the interests of our Schools demand their adoption.

These resolutions were signed by the Class, unanimously; most of the Teachers had taught in Schools of different grades, an average of about five years.

---

I have adopted and used Prof. Cruttenden's "Philosophy of Language," and find in it an answer to a need I have long felt, in common with other teachers, a *natural and rational Grammar*. I hope to see it universally adopted.

G. M. BODGE, A.B.,  
*Principal of Gould's Academy.*

BETHEL, MAINE, June 2d, 1870.

Prof. Cruttenden's Arithmetics have been adopted with marked success in many of our schools hereabout.

BETHEL, MAINE, June 3d, 1870.

G. M. BODGE

*From J. B. WEBB, A. M., Principal of Gorham Seminary and Academy.*

My first acquaintance with Prof. D. H. Cruttenden's First Course or Objective, and Second Course or Subjective methods of teaching, was while he was conducting the Institutes in Cumberland County last Autumn.

Notwithstanding the very large number of Teachers, (over 400,) that attended the two Institutes in the County, and the shortness of the time, allowed him (about four days to each Institute,) to develop his Methods, I was greatly surprised at the readiness with which the Teachers adopted them.

I have also been delighted at the success which has attended those Teachers who have practiced his Methods.

Having become satisfied that this is the true system for developing and exercising the mental powers, making pupils strong, self-reliant and investigating, I established on this plan a Teachers' Class in the Gorham Seminary, Feb. 15th, 1870. This term has just been closed.

In this Training Department, Language, History and Geography, Mental Science and Arithmetic have been taught according to Prof. Cruttenden's plan for an Objective or Synthetic Course, which he calls his First Course, and also according to his Subjective or Analytic Course, or his Second Course, and I am satisfied that his First Course is far superior to our present Primary Methods of teaching, and that his Second Course is superior to the Higher Course usually followed in our schools.

When the difference between Prof. Cruttenden's First Course in Arithmetic, Language, &c., and what are now called Primary Arithmetic, Grammar, &c., is understood, it cannot fail to be acknowledged as the best Primary plan that has ever been proposed. It is founded on the laws of the human mind, and hence, is according to Nature. I have arranged that hereafter the Seminary and Training Department shall be taught according to these methods.

J. B. WEBB,

*Superintendent of Schools, Cumberland Co., Me.*

---

*From the Principal of Richmond Academy, Maine, May 24th, 1870.*

PROF. D. H. CRUTTENDEN,

*Dear Sir:*—I have used your Philosophy of Language since Dec., 1869, and the longer I use it the more firmly am I grounded in the belief that you have succeeded in scientizing the Logic, Rhetoric and Grammar of the English Language. As a class-book in Rhetoric it cannot be compared with any other text-book extant; it can only be contrasted; truth to error, simplicity to ambiguity.

In word-analysis or Grammar, it is grounded in reason, and raised in truth, from which there can be no appeal. In the hands of the live teacher, it must succeed in sweeping the field of Language clean, from the errors of those who now only "see as through a glass darkly."

Yours sincerely,

A. A. WOODBRIDGE.

Its Philosophy of Mind is a gem.

Please hand this to the principal of your School.

N.







*From A. S. HIGGINS, formerly Principal of Huntington High School, N. Y.  
then Principal of Public School, Portland, Maine; now Principal of Public  
School No. 29, Brooklyn, N. Y.*

PROF. D. H. CRUTTENDEN,

*Dear Sir* :—After ten years of acquaintance with your system of Language and Arithmetics, most of the time spent in teaching them, I have only to repeat what I have so often said, that they are greatly superior, in my estimation, to any others. The Language, especially, commends itself to every progressive teacher. If ability to *parse* be the end of grammatical training, this system gives to pupils this ability, at an earlier age and more quickly than any other system which has come to my knowledge, and I have had occasion to investigate a great many. If, on the contrary, the pupil study Language to learn how to make it, how to criticise it when made and how to use it, this system stands without an equal. It teaches pupils to think for themselves. Pupils have frequently confessed to me that they dated the awakening of their dormant energies and capabilities from the time they commenced its study. They cease to be parrots when the conviction is forced upon them that there is in every sentence, or ought to be, a thought; and that they have the ability to detect it, if there. Teachers who dislike to have their pupils ask questions are cautioned against the use of the Language.

I commend your Second Course in Language to the favorable notice of teachers in Academies and High Schools. To pupils well grounded in it, I have taught Latin and Greek with great rapidity; being enabled to have such pupils surpass, at the end of *one* year, other pupils who had devoted *two* years to the same studies, because the fundamental laws of Language, so plainly and fully taught in the system, are of universal application.

While the system is thus valuable, the method of presentation deserves the careful consideration of educators. To me, personally, this has been of more value, in my profession, than the knowledge of Language gained from the book. I have used this method in teaching Chemistry, Philosophy, Physical Geography etc., with results gratifying to myself and profitable to the pupil. To the live teacher these books will be welcome. Let him master them himself; then get on his feet and teach them, and I doubt not that both he and his pupils will be aroused to greater intellectual activity.

I cordially commend these books to my fellow-educators throughout the country.

---

D. H. CRUTTENDEN, ESQ.

*Dear Sir* :—Ten years' experience in the use of your Arithmetics and Languages has increased my belief that they are the *best* and most *practical* that I have ever used. I am now using your revised editions, with marked success in all the departments of my school.

L. HOMER HART,  
*Prin. Babylon P. S. No. 21, Suffolk Co., N. Y.*

# CRUTTENDEN'S ARITHMETICAL SERIES.

## No. I. YOUNG PUPIL'S ARITHMETIC.

DESIGNED TO FOLLOW OBJECT LESSONS.

RETAIL PRICE TWENTY CENTS.

This Work is a partial First Course, to be used in primary schools, and in the younger classes of mixed schools. It has been taught very successfully in the following order:

FIRST.—Teach the pupils of the lowest grade<sup>1</sup> (A, or 6th grade), to *count* and also to *number* objects according to the directions given in the Preface of Arith. Nos. I. & II.; also, to distinguish Units and the Composition of Numbers. They may also learn to write the Roman or Letter numbers to forty, and the Arabic or Figure numbers in decades to about one hundred.

<sup>1</sup> In the primary schools of New York City, and of some other cities, the beginners, or lowest grade is the 6th, next above this is the 5th, and so on to the 1st, which is the highest grade of the primary school. In some places, the lowest grade is called the 1st grade, above this is the 2d, and so on.

SECOND.—Let grade B, or 5th grade, review the lesson of grade A, and also learn to write Roman numbers to one hundred; the Arabic or Figure numbers to one million, also to print and to write in decades word-numbers, both cardinal and ordinal, according to the directions given in the Preface of the Arithmetic. The teachers may obtain hints for Oral Exercises from the lessons in the book.

N. B.—After the pupils have learned to write the numbers in decades, they should be exercised in reading the numbers on Arithmetical Chart No. I., *first in decades, second in the decimations, and third miscellaneously.*

THIRD.—Let grade C, or 4th grade, read the lessons through Addition, in the order found in the book, preceding each lesson by an objective presentation of the Universal Table belonging to that number, and by exercises in this Table similar to those described in the Preface. Let the *tables* and the *proofs* be given with the books closed. At first, let the *decimations* be given with the Chart before the class; in reviewing, let them be given without the Chart.

N. B.—Before the pupils are allowed to read a lesson from the book, they should be required to pronounce and to spell those words which are not already familiar to them.

FOURTH.—Let grade D, or the 3d grade, review the preceding lessons, and also read those in Subtraction. Each lesson being accompanied by an objective presentation on the numeral frame, and by black board, slate, and oral exercises, repeating the universal table. For examples, see corresponding lessons in Arithmetic No. II.

N. B.—When the pupils have become familiar with the Decimations of Subtraction, those of Addition and Subtraction may be combined.

Thus,  $1 + 1 = 2$ , 1 from 1 = 0;  $1 + 11 = 12$ , 1 from 11 = 10, etc.

FIFTH.—Let grade E, or the 2d grade, read the lessons in Multiplication

Precede each lesson with its objective presentation, and exhibit each table and its proof by combinations of its values on the abacus. The Decimations should receive special attention, and should be recited vigorously. In review, the Decimations of Addition, Subtraction, and Multiplication may be combined.

Thus, 2 and 2 = 4, 2 from 2 = 0, twice 2 = 4; 2 and 12 = 14, 2 from 12 = 10, twice 12 = 24, etc.

N. B.—The Tables of Arithmetical Quantities ("compound numbers") should now be presented objectively, directions for doing which are given with these tables in No. II.

SIXTH.—Let grade F, or 1st grade, read the lessons in Division, with the Universal Tables and the Proofs and Decimations, as in the preceding grades. When the Decimations by Division have become familiar, they may be combined with those of Addition, Subtraction and Multiplication.

Thus, 2 and 2 = 4, 2 from 2 = 0, twice 2 = 4, 2 in 2 = 1 time, or one half of 2 = 1 one 2 and 12 = 14, 2 from 12 = 10, twice 12 = 24, 2 in 12 = 6 times, or half of 12 = 6 ones, etc.

N. B.—It is well for the teacher to read a lesson before giving the Oral Exercises introductory to it.

## II. THE COMPLETE FIRST COURSE ARITHMETIC. Objective and Synthetic. (See Arith. No. III., *Preface*.) . . . . . Retail Price,

This Work contains directions for arithmetical object lessons, using common things and the abacus; in *values*, unit, fractional, and mixed; in the combinations of these values; in the values of Arithmetical Quantities, ("compound numbers"); in mensuration; hints for oral lessons to be used with these object lessons, and for graphic lessons on blackboards and slates; for the construction and use of charts, etc., etc.

It also contains lessons and exercises in combining numbers, from Zero to Logarithms: as Tables, Proofs of Tables, Decimations, Progressions, Multiples, Measures, Powers, Roots, etc., etc.

The First Course Arithmetics are designed to be used as *arithmetical* Reading Books; as such, they may be alternated with the Second, Third, and Fourth readers. The exercises of each lesson are transcripts of the daily uses of Values, and of Numbers.

## III. THE SECOND COURSE ARITHMETIC. Subjective and Analytical. (See *Preface*.) Boards, \$0.80; cloth, \$1.00.

## IV. ARITHMETICAL CHART, NO. I. . . . . Retail price, 20 cents

### LANGUAGE SERIES.

## I. THE FIRST COURSE LANGUAGE; or, The Rhetorical Grammar. Objective and Synthetic. . . . . Retail price, \$1. .

## II. THE SECOND COURSE LANGUAGE; or, The Philosophy of Language, as an exact science. Subjective and Analytic.

Retail price, cloth, \$1.50; extra bound, \$2.00.

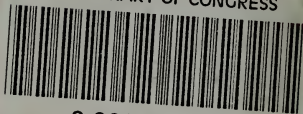
Teachers may obtain specimen copies for *examination* at reduced prices, and if these copies be returned, the money will be refunded; but if books be ordered for *introduction*, a copy for the teacher's use, without charge, will be added to the order.

ADDRESS,

WOOLWORTH, AINSWORTH & CO.,

51 JOHN ST., N. Y.

LIBRARY OF CONGRESS



0 003 237 802 A